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James Francis Cooke

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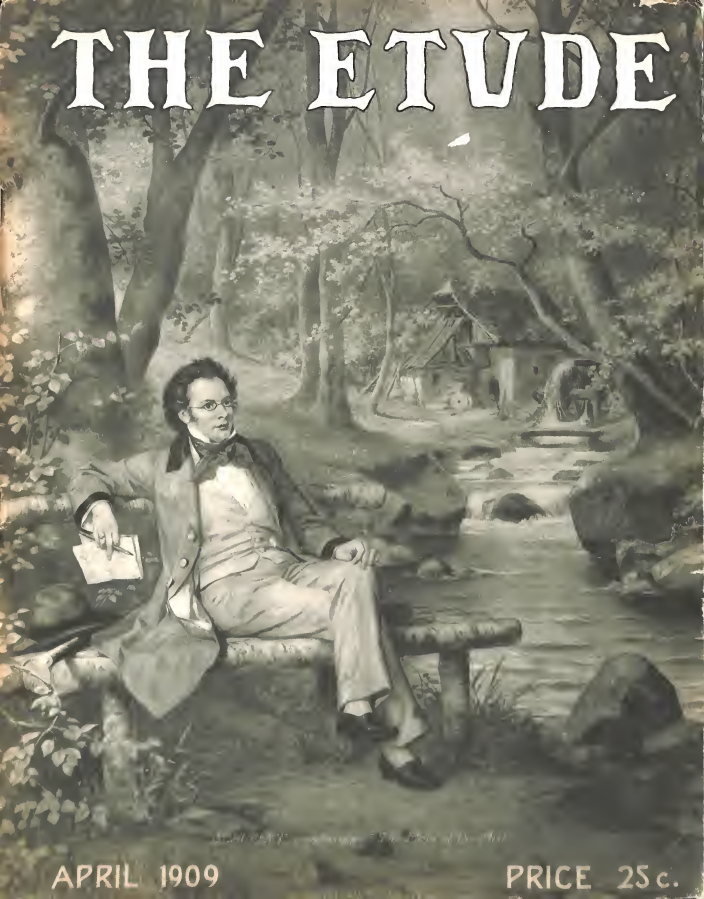
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APRIL 1909

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APRIL, 1907
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THE ETUDE

FOR THE TEACHER·STUDENT & LOVER OF MUSIC

THEO. PRESSER, PUBLISHER
PHILADELPHIA, PENNA.

THE MOTHER'S PART

THE position of the mother in the home is being revolutionized by the American magazines for women. From the silent, submissive factor of our former American life she has been raised to a new station. She is no longer told to stay to her knitting when questions regarding

the State, the fine arts or the advancement of man are discussed. Her presence, advice and good counsel are counted at all times. The days when the mother's position in our homes was to cook, wash and slave unrelentingly at the household shrine are gone. Care for the home is her first duty, but this care includes a consideration for the intellectual and social welfare of those who compose the home. Music has become one of the most desirable factors in making the home loved.

The mother should by all means be a musician, and she should fight to keep up her musical work in after life, if only for the welfare of her children. This is a very important question and we are sure that our readers will be delighted to have the views of Mrs. Bloomfield-Zelzer, Mmc. Sembrich, Mrs. H. H. A. Beach and other artists, who in a coming issue will discuss this subject. In our best homes the mother is no longer shelved or retired. She knows the wisdom of keeping up with her children in their battle for success. As a writer in the *New Idea* expresses it—"She now has the position of 'mother emeritus,' a degree which is conferred by time, and which means that she has worked out her problems of circumstance and vicissitude with dignity, courage and self-possession, and that she has been marked one hundred per cent."

GETTING SOMETHING FOR NOTHING

It seems impossible that there are still people who believe that they can "get something for nothing." Whenever you see an advertisement of a business house making an unusual offer, you may be sure that the firm expects to receive something in return. The return may be advertising or your good will or your patronage.

Or, we have seen people who have done excellent musical work up to the time that they entered the high school, but who are compelled to abandon their musical work because of the greatly increased amount of home work. We feel that this is a matter which concerns all of the music students and music teachers of our country. Are we to permit musical education to suffer through an unjust governmental imposition of an excessive amount of home work? We believe that it is the duty of teachers to agitate this matter and we want to render them all possible assistance.

HOME WORK vs. PRACTICE

EX-PRESIDENT ROOSEVELT in one of his recent messages said: "The share that the National Government should take in the broad work of education has not received the attention and care it rightly deserves." Until the last year, the National Government took practically no interest whatever in the musical educational work of the country. During the last year it published a report representing something of the amount and character of the work done by the different music schools of the country. It would not be feasible to have our National Government take absolute control of the educational work of the country. School methods have to be adapted to the needs of a community by those who are on the spot and know what kind of educational work is needed by that community.

Long distance educational advice is rarely profitable or advisable, but in some matters governmental control would be advantageous. For instance, at the present time our school systems have an educational plan which in some districts is robbing the pupil of opportunity to secure a musical education. The amount of school work given as "home work" makes practice impossible in some cases. This is most unfortunate and most deplorable. In the place of music study the pupil is frequently given studies that have but slight bearing upon his after life. It is downright wicked to crowd a child's life with so much work that the child can not have some time in which to enjoy the most beautiful moments of his existence.

Perhaps our national crime of careless haste lies at the bottom of this fault. We try to crowd a high school education into our grammar school work. It is commonly said that the college course at Harvard in the days of Benjamin Franklin was no more difficult than the ordinary high school course of to-day. In some cases we have seen pupils who have done excellent musical work up to the time that they entered the high school, but who are compelled to abandon their musical work because of the greatly increased amount of home work. We feel that this is a matter which concerns all of the music students and music teachers of our country. Are we to permit musical education to suffer through an unjust governmental imposition of an excessive amount of home work? We believe that it is the duty of teachers to agitate this matter and we want to render them all possible assistance.

SALOME AND MUSICAL EDUCATION

RICHARD STRAUSS has again become the most sensational figure in the musical world. The European performances of his newest opera, "Elektra," and the American performances of "Salome" have made columns of copy for newspapers everywhere.

If the main incidents upon which the plots of these plays were to occur to-day they would find plenty of news that is "not fit to print." Loathsome and morbid in the extreme, these pieces have attracted far more by reason of their sensational librettos than by their music.

Remarkable as Strauss' music undoubtedly is, it must be admitted that its educational influence is limited to the large cities. His principal works require the machinery of the theatre and the employment of huge orchestras. Even the advanced musicians will find the piano-forte study of most of his scores tedious and aggravating. Without the orchestra and the picture beyond the proscenium they have little value.

In the case of the opera this is perhaps not undesirable. When Oscar Wilde, the most meticulous genius of the past century, wrote "Salome" he selected the most ghastly story in biblical history. In print the story itself is extremely revolting, but with the realism of the theatre it becomes sickening and horrifying. At best it is an orgy of blood and lust. The story of "Elektra" is equally monstrous. Certainly these operas do not contribute to the beauty, progress or happiness of the world. They are particularly out of time with the best in our American life. They have comparatively no musical educational influence and their only object can be to pander to the curious, sensation-loving public and their only result to fatten the pockets of their producers.

THE RETIREMENT OF SEMBRICH

CONCIDENT with the disgusting sensationalism of the New York production of "Salome" came the retirement of Mme. Marcella Sembrich from the operatic stage on Feb. 6th. No more remarkable scene has ever been witnessed in opera. Twenty-five years in America had endeared her to thousands of Americans.

Her entire career has been one of noble aims, high ideals and abundant generosity. No wonder she was greeted with gifts from her friends and admirers that would have staggered the imagination of an empress. The American people had not forgotten that at the time of the San Francisco earthquake she hurried to New York and gave a recital for the benefit of the sufferers which netted several thousand dollars. They have not forgotten her beautiful home life nor her charming and gracious personality.

Ex-Mayor Seth Low, in presenting her with the gifts of thousands of admirers, did well to emphasize the fact that she was honored and admired because of her fidelity to the highest ideals of womanhood. Her life should be a lesson to those artists who imagine that desirable publicity can only come through being connected with sensational matters which should only be aired in the police courts.

During Mme. Sembrich's artistic career in New York many singers have come and gone. Some of them have had phenomenal voices, others have been remarkable actors, but none has had this singer's remarkable magnetism and personality, with the possible exception of Mme. Schumann-Heldt. It is hard to see that a career such as that of Mme. Sembrich meets with real appreciation. It gives us material to fight those cynics and pessimists who contend that it is useless for the artist to live an upright, conscientious life.

THE COMPOSER'S INSPIRATION.

"Personally I believe in 'pure music'; that is music in the field of pianoforte composition that is sufficient unto itself and which does not require any of the other arts to enhance its beauty. However, the cases of some of our modern composers who have professedly drawn their musical inspiration from tales, great pictures or from nature, I can see the desirability of investigating these sources in order to come closer to the composer's idea. Some of the works of Debussy demand this. Let me play you his 'Night in Granada,' for instance. The work is most subtle and requires an appreciation of Oriental life and is indeed a kind of total dream picture of the old fortified palace of Moorish Spain. I feel that in cases of this kind it helps the performer to have in mind the composer's conception and in playing the piece in public I always follow this plan.

STUDYING THE PHRASING.

"Each phrase in a piece requires separate study. I believe that the student should leave nothing undone to learn how to phrase or rather to analyze a piece so that all its constituent phrases become clear to him. Each phrase must be studied with the same deference to detail that the singer would give to an individual phrase. This is by no means an easy matter. More important still is the inter-relationship of the phrases. Every note in a work of musical art bears a certain relation to every other note. So it is with the phrases. Each phrase must be played with reference to the work as a whole or more particularly to the movement of which it is a part.

MARKING THE FINGERING.

"It seems hardly necessary to say anything about the fingering when so much attention is being given to the matter by the best teachers of the country, but certainly one of the most essential considerations in the study of a new piece is the study of the fingering. A detailed study of this should be made and it should be clearly understood that the fingering should be adapted to fit the hand of the player. It is by no means necessary to accept the fingering given in the book as 'gospel.' The wise student will try many fingerings before deciding upon the one that suits him best. Students who go to these points are the ones who invariably succeed. Those who take any thing that is presented to them without considering its advisability rarely attain lofty musical heights.

"When a fingering has once been determined upon it should never be changed. To change a fingering frequently means to waste many hours of practice. This may be considered a mechanical method but it is the method invariably employed by successful artists. Why? Simply because one fingering closely adhered to establishes finger habits which give freedom and certainty and permit the player to give more consideration to the other details of artistic interpretation.

"It often finds it expedient to adapt a more difficult fingering of some given passage for the reason that the difficult fingering frequently leads to a better interpretation of the composer's meaning. I know of innumerable passages in the piano classics which illustrate this point. Moreover a fingering that seems difficult at first is often more simple than the conventional or arbitrary fingering employed by the student, after the student has given sufficient time to the new fingering. The required accent often obliges the performer to employ a different fingering. The stronger fingers are naturally better adapted to the stronger accents. Otherwise it is best to use a similar fingering for similar passages.

MEMORIZING.

"I should like to add a few words with regard to committing pieces to memory. There are three ways. 1. By sight; that is, seeing the notes in your mind's eye; 2. memorizing by 'ear,' the method which comes to one most naturally; 3. memorizing by the fingers, that is training the fingers to do their duty no matter what happens. Before performing in public the student should have memorized the composition in all of these ways. Only thus can he be absolutely sure of himself. If one way fails him the other method comes to his rescue.

"After careful attention has been given to the various points of which I have spoken and the details of the composition satisfactorily worked out the student should practice with a view to learning the

piece as a whole. Nothing is so distressing to the musician as a piece which does not seem to have coherence and unity. It should be regarded ideally as the artist regards his work visually. The painter stands at a certain distance to look at his work in order to see whether all parts of his painting harmonize. The pianist must do much the same thing. He must listen to his work time and time again and if it does not seem to 'hang together' he must unify all the parts until he can give a real interpretation instead of a collection of disjointed sections. These details grasp, insight and talent, these qualifications without which the pianist can not hope for large success."

MOTHERS AND MUSIC.

BY FANNIE E. HUGHES.

A MOTHER can do for her child what no one else can do. She understands her child's disposition better than anyone else. She is more sympathetic with his difficulties, perplexities, efforts and attainments. She is baby's favorite companion and playfellow. Her influence over him is stronger than that of any other friend, and she is, or ought to be, with him so much more than anyone else, that she can choose the best time for the music play.

Do not be in a hurry. Little minds are even more delicate than little bodies. They tire quickly of a continuous effort. Change is essential if concentration is to be developed. You can not hurry baby when he is learning to balance himself on his feet. Should you push him, he would fall; and you would find it difficult to persuade him to try again, because of his lack of courage, resulting from his fright. He is even more easily discouraged in his mental efforts. Mother must follow baby, even while she leads and guides his faltering footsteps in the physical, and still more in the mental, world.

Be patient. Never let the sensitive little heart associate with love and joy with music. He will have sorrow enough as he grows older. Let music always be a source of solace and pleasure.

Do not be discouraged, and do not discourage your baby. Appreciation is always more stimulating than depreciation. It may be months before you see results, but the little mind is storing up ideas about high and low, long and short notes, definite and relative pitch, and varying tone colors. Some time, when you least expect it, you will see the results of your patient, intelligent, efforts, and feel repaid for your care.

Mother's work is by no means over when the nursery music play is finished and the little girl or boy is entrusted to a new teacher. Some mothers are able to carry on the instruction of their children through several grades, but there is some danger in doing so, however well equipped, musically and pedagogically, they may be.

If the lessons in the first grade can be given as duets, which the mother can play with the pupil, she has the best opportunity to keep in touch with the work of her child, and the companionship and sympathy of the mother is a wonderful stimulus to the student. This plan also enables the mother to exercise a gentle, as well as a firm, authority, which is a great aid to the progress of the child. A half-hour lesson is too short for a teacher to do her work properly, if she has to spend time making a pupil do his work. The mother ought to take that part of the training upon herself, or pay the teacher for longer lessons. Every minute is precious in a half-hour lesson.

One class of mothers, in their anxiety for rapid progress, will sit by the piano and nag a pupil into hating everything connected with music, raising a barrier hard to break down.

The second type will supplement the teacher's work with a different lesson, thus confusing the child, and spoiling both lessons.

The third set takes no interest in the work of the pupil, or in his progress, and ignores all efforts on the part of the teacher to secure the necessary cooperation of parent and teacher in the important work of education.

The fourth class upholds the teacher, helps the child, but takes much of the teacher's valuable time, outside of the lesson, to ask all sorts of questions, regarding method, aim, achievement and outlook, thus taking valuable time (for which she does not offer to pay anything), and receiving only what she might have had, without this waste, had she come

with her child to the lesson, and heard the explanation, with the side hints of perspective, which could have been thrown in without loss of time.

MOTHERS' MISTAKES.

Again, some mothers are thoughtless in making careless remarks before their children. For instance, a dear little girl was doing beautiful work with me. She had no idea that either sharps or flats were difficult. Her mother saw a new piece which I had given her, and said, "That is pretty hard for a little girl. I never could play sharps." The child came to me with a poorly prepared lesson, because she had lost faith in her teacher's judgment, and did not think it worth while to do the work assigned. I showed her that it was as easy to play on a black key as a white one, if she prepared her hand properly for the attack of the key, and it could be no harder to go up a half step to a sharp than to go down the same distance to a flat. She was delighted, and found three or four sharps no more difficult than the natural key. Difficulties are, after all, largely a matter of imagination, depending upon one's viewpoint.

Another little girl left me very much interested in a new piece of music which I had selected, because it would develop a technical point. Her mother picked up the music and remarked carelessly, "I do not care much for that piece." I could do nothing with the piece of music after that, and she also felt the loss of confidence, on the part of the child, an obstacle thoughtlessly placed in the way of the child's progress by the one who was most anxious for her advancement.

Other children are allowed to do as they please about practicing. There is no authority in the home, or else music is the particular point where it is not exercised. A conscientious mother will struggle to overcome this lack, and by his own personality, tact, and all sorts of stratagems and varying plans and efforts, may finally succeed in getting the child to a point where he is beginning to improve perceptibly and gives promise of doing the teacher some credit. Without warning or explanation, I thank you for past hard work, or a civil goodbye, the pupil leaves for some new teacher who wastes the child's time to catch up to broken threads, and then proceeds to show results on the foundation laid with so much difficulty by the former teacher, and gains reputation on another's work.

The injustice to teacher and pupil by justifying unreasonable acts on the part of well-meaning, but thoughtless, parents is one of the greatest obstacles in the way of the best results of good teaching. Common sense and intelligence on the part of parents would, nine times out of ten, do more for the proper education of their children than all the money they throw away on account of this lack.

SAVING MONEY AT THE PUPIL'S EXPENSE.

I have had mothers spend more than they could afford on a bracelet, locket or other trinket for their child, and then stop the music lessons to save money to pay for it! I had one mother ask me to make a reduction in my terms, one winter, because she wanted to give a series of afternoon teas and bid to retrench somewhere to meet the extra expense.

Pupils sometimes come to me the extra expense to throw the blame upon the former teacher. I always stop that at once and tell them I never blame a teacher until I have proved the pupil. I generally find I have cause to sympathize with the teacher!

In this age of strenuous business life few fathers take time to know their children or to be responsible for them. This throws a double duty on the mother, who frequently delegates her responsibility to others. Is it any wonder, then, that much educational work is wasted, and many parents reach mature years wholly undisciplined and wholly incapable, in their turn, to do well for the next generation of children?

So, mothers, the blessing and the responsibility of your baby's training, musical as well as general, comes back upon you. Let me urge, do not delay the beginning, and never give up.

I AM thankful to be permitted, in the beginning of a New Year, to repeat to you all the force of which my mind is yet capable the lesson I have endeavored to teach through my past life, that this fair Tree of Human Affection; its air, Devotion; the rocks of its roots, Patience; and its sunshine, God.—Ruskin.

THE ETUDE GALLERY OF CELEBRATED MUSICIANS

How to use this gallery. 1. Cut on dotted line at left of page (this will not destroy the binding of the issue). 2. Cut out pictures, closely following the outline of the picture. 3. Use the pictures in class work or club work. 4. Use the pictures to make musical scrap books of portrait and biography by pasting in the book by means of the hinge on reverse of the picture. 5. Paste the pictures by means of hinge on the fly sheet of a piece of music by the composer represented.



Edward Grieg

Wolfgang Amadeus Mozart

Pablo de Sarasate



Dudley Buck

Teresa Carreño

Pietro Mascagni

THE PURPOSE OF THE BIOGRAPHICAL PORTRAIT GALLERY

This page designed to furnish Music Lovers with portraits and concise biographies of the great composers, singers, conductors, pianists, violinists and organists of the past and present. Each ETUDE reader thus acquires seventy-two very valuable portrait-biographies during the year, which could only be obtained otherwise by purchasing numerous expensive books. The series started in February and has included Meyerbeer, Tschikowski, Moszkowski, Gounod, Barrows, D'Alberty, Handel, Rossini, Reinecke, Xaver Scharwenka, Clara Schumann, Sinding. Subscribers to ETUDE may now order the series by mail, and will receive extra copies by forwarding the price of a single copy (15c) to the publisher of THE ETUDE. It is only possible to accommodate a few, as the supply is limited.

PABLO DE SARASATE.

(Sarra-sa-t'eh)

SARASATE was born in Pampeluna, Spain, March 10, 1844, and died at Biarritz, September 21, 1908. At the age of twelve he already possessed some proficiency on the violin, and on January 1, 1856, he entered the Conservatory of Paris as a violin student. He became a favorite pupil of Alard, under whose tutelage he gained the first prizes. He entered Reber's harmony class, but relinquished that study in order to take up his career as a virtuoso. His consummate skill and attractive personality speedily won him distinction in Paris and the French provinces, and endeared him to the hearts of his fellow-countrymen. But Sarasate was a nomad by instinct, and sought a wider field. He played all over Europe, and in North and South America. He made a second visit to America in 1880, in company with D'Alberty. In all his wanderings he achieved brilliant success. Flexibility of tone was his chief characteristic, and, while not lacking in the warmth and fire of his Spanish blood, he was remembered as the chief exponent of liquid melody. As a composer for the violin, he wrote much that was well calculated to display his own powers. He wrote four books of Spanish dances, among the most popular violin solos in existence. Sarasate possessed two Stradivari violins, one of which dated 1724, was presented to him by Queen Isabella of Spain.

(The Etude Gallery.)

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WOLFGANG AMADEUS MOZART.

(Mo'-tarr)

MOZART was born at Salzburg, January 27, 1756, and died in Vienna, December 5, 1791. He received all his musical instruction from his father, at that time Master of Court Music. His remarkable genius evinced itself early in life, and he was allowed to take lessons on the clavichord during his fourth year. At six he was already a composer, and was taken by his father to the court of Vienna, where he was hailed with delight. From thence, after a brilliant month or two in Paris, he was taken to London. His success was instantaneous, and he remained there for fifteen months. After further continental tours, father and son—and daughter, for his sister was almost as remarkable a prodigy as Wolfgang—were again in Salzburg. In 1769 Mozart was taken to Italy, and here again good fortune attended him. At Milan, when only fourteen, Mozart was commissioned to write an opera. After four years, a return was made to Salzburg, and from this time on Mozart was unlucky. A second visit to Vienna proved a failure, but "Idomeneo," an opera produced in Munich in 1781, was successful. The following year he was in Vienna, where he married. The next year he formed a great friendship with Haydn. In 1786 "The Marriage of Figaro" was produced, and a year later "Don Giovanni" and "The Magic Flute," from which his fortune were breaking him down, but nothing of it is shown in "The Magic Flute," 1790.

(The Etude Gallery.)

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EDVARD GRIEG.

(Greeg)

GRIEG was born June 15, 1843, at Bergen, Norway, where he died, September 4, 1907. His first instructor was his mother, a highly gifted musician. The influence of Ole Bull, the violinist, to whom the lad became passionately attached, was responsible for his being sent to Leipzig, 1858. He studied theory and composition under Reinecke, Hauptmann, Richter and Rietz, and pianoforte playing under Moscheles and Wendel. The Mendelssohnian influences of the Conservatory were not too well suited to his romantic spirit, and it was not till his return to Norway that his true genius asserted itself. Here his friendship with Nordraak, a young Norwegian composer, did much to imbue him with the national spirit of Norway. Gade, to whom Grieg often went for advice, used to complain that his music was "too Norwegian," and his return to the lighted Grieg. The sympathetic appreciation of Liszt, whom he twice visited in Rome, and the growing appreciation of the outside world convinced him that he was right. A successful performance of his A Minor Piano Concerto at a Gewandhaus concert, under his direction in Leipzig, 1869, and his concert tour firmly established him as a composer. As a composer of larger works he is best known perhaps by the incidental music to Ibsen's "Peer Gynt," from which the familiar suite is derived.

(The Etude Gallery.)

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PIETRO MASCAGNI.

(Mas-kah-ny)

MASCAGNI was born in Leghorn, December 7, 1863. Originally intended for the law, he studied music unknown to his father at the Instituto Luigi Cherubini under Alfredo Sordani. His father's discovery would have put a stop to this but for the intervention of an uncle with whom the lad went to live. Some small successes with compositions led to reconciliation with his father, and he returned home on the death of his uncle, and was allowed to continue his studies in peace. Count de Lardera, a wealthy amateur, was impressed with a setting of a translation of Schiller's "Ode to Joy," paid his expenses at the Conservatory at Milan. Mascagni, however, found the routine irksome, took French leave of his professors, and became the conductor of a traveling Opera Company. From then on he led a wandering life of obscurity and poverty. He at last married and settled down at Cerignola, near Foggia, where he earned a precarious livelihood by teaching piano and managing the municipal school of music. A prize competition, instituted by the publisher, Sonzogno, in 1890 was won by Mascagni with "Cavalleria Rusticana." The work was produced in Rome, 1890, and the composer at once became famous. He was showered upon him, and the King of Italy presented him with the Order of the Crown of Italy. Other operas followed, but none have reached great success.

(The Etude Gallery.)

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TERESA CARRENO.

(Ka-ray-nyo)

MME. CARRENO was born in Caracas, Venezuela, December 22, 1833, and received her first music lessons from her father, at one time a Minister of Finance. Quite early, however, she was brought to New York, where she studied under L. M. Gottschalk. She also studied in Europe under Mathis and Rubinstein. Her first public appearance was made at the age of nine at a charity concert at the Academy of Music in New York. She subsequently toured the States. Later she gave up piano playing for a time and adopted the opera stage. Her first appearance in this capacity was made in the part of the Queen in "Les Huguenots," which she took up at four days' notice of the opera. In 1875 she became a member of a company under the direction of Maurice Strakosch. The company included Brignoli and Tagliapietra. The latter subsequently became her husband after her separation from Emil Saurer. In 1892 she married Eugen D'Alberty, from whom she parted three years after. While touring Venezuela with Tagliapietra's company, Mme. Carreno directed the performances for three weeks, during a quarrel between the regular conductor and the singers. In 1889, she resumed her concert stage, and appeared as a pianist. From that time she has come to be regarded as a pianist among the front rank of the pianists of to-day.

(The Etude Gallery.)

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DUDLEY BUCK.

DUDLEY BUCK was born of good New England stock at Hartford, Conn., March 10, 1839. He was originally intended for a commercial career, but a father and a book on thoroughness proved his undoing. At sixteen he owned a piano, a rare asset in those days. A few lessons enabled him to take a church position. At the age of nineteen he succeeded in persuading his parents to permit him to take up the study of music definitely. He went to Leipzig, studying at the Conservatory, under Hauptmann, Richter and Rietz, for theory, and for piano under Plaidy and Moscheles. After three years in Germany, he spent a year in Paris. Buck then returned to Hartford, where he established himself as a teacher and organist. Fifteen years of concert-organ recitals followed. In 1869 he went to Chicago as organist at St. James', and lost many valuable manuscripts in the fire. He then removed to Boston. In 1875 he acted as assistant conductor to Theodore Thomas at the Cincinnati Music Festival, and who at the last series of concerts in Central Park, New York. Mr. Buck made his home in Brooklyn, where he was organist at Holy Trinity Church, and conductor at the Apollo Club. In 1901 he retired, and has since lived in Munich, Dresden and Brooklyn. As a composer, he has written with great success for the orchestra, and a great deal of admirable church music. It is by the last, probably, that he will be best remembered.

(The Etude Gallery.)

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THE STORY OF MUSICAL PRODIGES

How Some Very Remarkable Children Have Afterwards Become Great Musicians and How Others Have Been Injured by Excessive Work in Their Childhood

By, LOUIS C. ELSON

(Dorree's Note.—The place of the prodigy in musical history is not so important as many people imagine. In a recent issue of THE ETUDE (December, 1908), Mr. John Zeller speaks in very strong terms against the custom of exploiting young and talented children and causing them when every effort should be made to conserve their health and strength for the real musical work of their years. In some instances the prodigy survives the strains of the excessive work of their childhood and becomes famous in their years, as have the two well known pianist Josef Hofmann and Ernest Schelling. Mr. Schelling has stated that he believes that his career as a prodigy was injurious to the extreme and came very near making his later work impossible. His first appearance was as a child of four at the Philadelphia Academy of Music and thereafter for several years he played continually in this country and Europe until his health was wrecked. It has been commonly stated that Josef Hofmann was upon the point of a similar breakdown when his musical advisors insisted upon a long rest. Probably the most famous of all prodigies was Carl Pitzsch, the boy who was a flutist and a pupil of Chopin. He was so wonderful that all contemporary critics who heard him were amazed. He was a boy of twelve and a half. When he starts playing I will shut up my shop. Owing to overwork and excessive study he died of tuberculosis and died at the age of fifteen. Many similar examples could be given and all point to the same conclusion: constant overwork tends to the destruction of the prodigy. Mr. Elson writes upon the subject with his customary insight, grace and ability and the article is one which all thoughtful teachers and students should preserve.)

Away back in the tenth century there existed, at the court of Charles the Bold, king of France, a pipe-organ. It was a very different instrument from the church organ of to-day. Its keyboard did not extend four or five octaves, and each key was only about broad and six or seven inches long. Each key had to be pressed down about a dozen inches before the pipe would speak. The player pushed it down with his chin. The first of this cumbersome organ was played with considerable effect by a youngster of nine years old, whose fingering, or rather "fisting" was the wonder of the court. This is the earliest "musical prodigy" of which there is any historical record.

Since that time, however, there has been a long procession of precocious juveniles who have astounded the world with their early musical efforts. In this connection, it is interesting to pass rapidly in review the childhood of some of the great composers. Not all of them developed early; some of them were by no means musical prodigies. Schumann and Wagner, for example, were more prominent in early literary endeavors than in musical production.

Bach was thoroughly musical in his childhood, yet not phenomenal, for his brother, a good organist, was obliged to withdraw certain compositions from him in his younger years. The keen desire of the lad to play led him to surreptitiously copy them by moonlight, for he had not a candle in his room, and this was the cause of his blindness. A good proof of ambition, although conveying the suggestion that Bach was not a "prodigy." The brother has been roundly abused by most musical historians, but probably was judicious enough in his action.

Handel, although much made of his studying the spinet in secret, and of his astonishing the Duke of Saxe-Weissenfels by his playing at seven years of age, does not enter the ranks of actual prodigies.

THE MOST REMARKABLE PRODIGY.

Mozart, however, has always been considered the most remarkable of early geniuses. From his very infancy he was eager and ardent regarding musical sounds. He loved the spinet and when a mere babe sought to strike consonances upon it. The trumpet, on the other hand, filled him with terror, and he ran away screaming with fright if it were sounded in his presence during his childhood. Probably Mozart was the youngest of all composers, for he created his first composition when he was but five years old. The above was his earliest work.

He had played spinet music even when he was four years of age. The concert tours which he made in his childhood are well known to all students of musical history.

Haydn was not a wonder-child although he might

have been had he not been so shamefully neglected by his musical teacher—Georg Reuter. Although Beethoven composed a fairly good two-voiced fugue when he was eleven years old he cannot be ranked as an infant phenomenon. The early development of Mozart had a decided effect in making Beethoven's childhood unhappy, for his dissipated father had read, with envy and avarice, the accounts of the golden harvest reaped by Leopold Mozart in his concert tours with the young Mozart and his sister, Maria Anna, and determined to turn his son into a similar money-getter. The consequence was that there was furious instruction, but of a desultory sort, and it is a marvel that the young lad was not driven into a hatred for music by the injudicious means employed to force him into early development. Visitors of the family have left graphic accounts of the young Beethoven (a child of five or six years) sitting in tears at the keyboard of the spinet. But no amount of spurring could force this healthy genius to a premature ripening.

Schubert is probably the composer who brings us nearest the fount of absolute inspiration. While Beethoven revised and altered, and changed and improved his original thoughts, Schubert almost always rushed his first draft of his ideas to his publisher, without change. He was the nearest to what is called a "natural genius" that we have in the history of great masters. Yet it may give food for thought when we find that



MINUET COMPOSED BY MOZART IN HIS FIFTH YEAR.

even he was not a child prodigy. He wrote wonderfully in his youth, but his childhood, while it showed much intuition in musical study, was not of a character to astonish the world.

LISZT'S YOUTHFUL ATTAINMENTS.

Frans Liszt may be accorded a high rank in the list of prodigies. That he was able to astonish Beethoven (who detested prodigies) by his piano performance as a seven-year-old, and to surpass the frequently-told tale of the master giving the child a kiss and predicting that he would grow up to make the world understand Beethoven is very apocryphal. Certain it is that Liszt at thirteen years of age was able to astound Paris and Rome from conquest to conquest from that early beginning.

It has been recently discovered that Chopin composed a polonaise at nine years of age. The work, however, shows no very remarkable signs of genius, and it may be remembered that in his days of younger childhood Chopin had a dislike for the piano.

Mendelssohn was not a child prodigy, although he was certainly a musical wonder in his youth. There is no composer in the entire list of great tone masters who at the age of seventeen produced such masterpieces as Mendelssohn's Overture to Shakespeare's "Midsummer-Night's Dream" overture. One can find many works composed by the great masters in their youth, but never a well-rounded composition that overtops or equals their later endeavors, as was done in the case of these two Mendelssohnian music prodigies.

Ambition over-valuing itself is sometimes found in the childhood of the great masters. The child Dvorak writing a polka for orchestra, before studying instrumentation, is a case in point. The result was that the

ERNEST SCHELLING
AT THE AGE OF 4 1/2 YEARS WHEN HE MADE HIS DEBUT AT
THE PHILADELPHIA ACADEMY OF MUSIC.

brasses, not playing in the written key, caused the work to sound in two different keys at the same time. The discord may be imagined.

FEW GREAT MUSICIANS PRODIGES.

Studying the above list carefully, we find that, with the exception of Liszt and Mozart, the tenderest childhood of the masters of music has not generally been phenomenal. A love of music has been present (sometimes not even that) and sometimes a degree of ambition, but it was in the years of adolescence that the real worth of the musical gift began to reveal itself.

Sometimes, indeed, the greatest triumphs and masterpieces were reserved for old age. Haydn's best symphonies came after sixty. Handel's great oratorio after fifty. Verdi's chief masterpieces still later. A musical refutation of the dictum of Doctor Osler.

It may be noticed also with musical prodigies that sometimes the early promise was not entirely kept. Mendelssohn at seventeen was greater than any master had been at that age; but Mendelssohn at thirty-five was not the equal of the great tone masters at the same epoch of life.

The promise of very early development is far more often broken. Everyone who has been closely connected with our art for any length of time may recall instances of children of wonderful musical attainments, who became only routine musicians in later years. Maurice Degenre burst upon the violin world, years ago, as a star of the first magnitude—a child wonder. But he grew smaller as he grew larger and finally his skill at billiards overtopped his brilliancy as a musician.

Brahms, whose entire career was the reverse of a child prodigy, is a good example of what we mean. It was not a bit less wonderful for him, a youth, to transpose the piano part of the Kreutzer Sonata (composed by Reményi) from memory, or to bring noble sonatas which sounded like "veiled symphonies" to Schumann, than it would have been to have excelled a genius by imitating great things without understanding them, ten years earlier.

THE NEW PRODIGY.

It will be noticed also that the tendency to-day is to avoid starting children in precocity. There is a great temptation to exhibit a wonder-child, but that exhibition almost always works harm to the true development of the highest artistic ideal. The best teachers to-day hold back their pupils until they are such that which no child can entirely be. Among the musical world of the present day, a Micha Elman, of seventeen years of age, a Germanic Arnold of the same age, but the young phenomenon who has to be lifted upon the piano stool and whose feet cannot reach the pedals, is fortunately absent. This is a far more normal state of things. A youth who has been carefully trained from childhood, in music who has avoided the conceit which often comes from premature public triumphs, may be a well-poised artist at seventeen or eighteen.

When the young Hofmann was taken from the field of his juvenile triumphs in piano-playing, in improvisation, in composition, all the world thought that a second Mozart was to come. He was taken from the concert platform and began an earnest course of study in the highest branches. He has become famous; he is a great musician; but he is certainly not as phenomenal as he was at eight years of age.

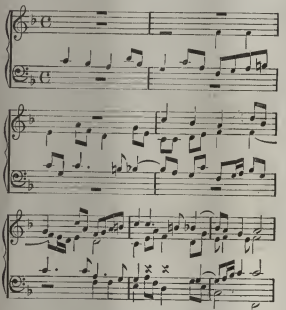
Richard Strauss is another example of the later prodigy. He had, to be sure, played piano from his fourth year, he had composed a "Schneider-Pöke" and a Christmas song at six, but he went steadily on, until sixteen, with a solid classical education in music. At eighteen Professor Gidl said of him that his knowledge of musical forms was something "gerade zu Verblüffend"—"altogether too staggering"—for the musicians who knew him. So that his prodigious career in youth and not in childhood.

THE PRODIGY SHOULD NOT BE EXPLOITED.

It is the prodigy who is kept longest in the traces who wins the greatest and the most lasting results. This is the lesson that we can glean from even such an outline sketch of the history of musical prodigies as is presented in this paper. The fugue that Beethoven wrote at eleven, the quartette for strings that Strauss wrote at seventeen, the fuguetta that Weber published when he was under twelve years of age, are landmarks in the development of the suppressed prodigy into a real master.

The public will always shower its wildest enthusiasm upon the abnormal; an almost impossible high note from the throat of a soprano or a tenor, a series of superhuman skips upon the violin, a display of unexpected virtuosity from a child-pianist, will always create a greater furor than a rationally and masterly performance or composition by a "grownup." Time, however, takes its revenge; the phenomenon lasts but for a little while, but the artist stays permanently; the astonishment diminishes by degrees, the more earnest revelation grows continually. The twentieth century seems to be emancipating itself from the reign of the juvenile prodigy, not so much because of a change of public heart as because of increased wisdom on the part of parents and teachers.

It may be fitting to end this sketch with a few words as regards the test to determine the presence of a truly musical nature in the very young. It is not in the mere loving of tunes, for that fondness for melody is more or less spread about in the human mind; it is not in the peasant child in Hungary and Bohemia has it, every Gypsy infant seems to exhibit it, and many children in all nations possess this much of musical faculty.



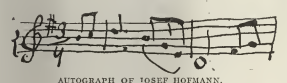
FUGUETTA COMPOSED BY WEBER WHEN A. BOY.

Even absolute pitch does not mean as much in this connection as many suppose, for the present writer has found this sure identification of tones (a species of musical memory) absent from some highly gifted musical natures and present in some musical mediocrities.

It is rather in the preference of harmony to simple melody; in the enjoyment of a contrapuntal structure; in the appreciation of the effects of dissonance in a musical work; it is in tests such as these that the very young musician must be sought. And when he is found let all thought of display, public or private, be put out of sight. Train the divine gift upon the intellect-



Copyright by H. Sarony, 1888.
PHOTOGRAPH OF JOSEF HOFMANN, IN HIS EIGHTEENTH YEAR, AND GIVEN TO THE AUTHOR OF THIS ARTICLE IN 1888.



AUTOGRAPH OF JOSEF HOFMANN.

ual side of the nature has caught up with the emotional and then give to the world, not a child prodigy, but a worker and a master in the field of art.

"BEETHOVEN'S KREUTZER SONATA"

Baletrier's Famous Painting Described.

BY EDITH L. WINN.

WHEN summing up the success of this young Italian who has won such fame in Paris, the art centre of the whole world, one cannot escape the thought that the style of painting so much condemned and ridiculed by the art critics has taken its revenge—I mean the anecdote, or the "story-telling" picture, so much reviled. Nothing has been so cruelly ridiculed and condemned as the anecdote. It has made no difference in what sphere of life the anecdote moved—if historical, as by Delacroix and Pilsen, it was thrown disdainfully aside with as much impatience as the Tyrolean stories of Deffregger, the Lower Rhenish tales of Vautiers, or the legends of Elsas. A picture is neither good nor bad because it tells you a story. Of that repeated proof because it tells you a story. Of that repeated proof because it tells you a story. Of that repeated proof because it tells you a story.

This artist, now thirty-five years old, was born in Siena and became a pupil of the Art School of Naples studying under Domenico Morelli. Later on he dedicated to the memory of that master a painting tenderly preserved in the celebrated artist's studio, representing the last moments of Morelli. His course of study completed, the young artist was strongly drawn to the Metropolis of art—Paris, which is to-day more than even in the eighteenth century the center of Europe's artistic world. Although it is extremely difficult to push your way to the front in Paris, just because it is the center of a great number of artists, it is possible for the once-recognized and acknowledged artist in Paris to win applause and fame from the whole world; so it comes to pass that every year thousands of Spanish, Italian, American, and also German and English artists, crowd along the banks of the Seine, all trying to win their spurs. The Germans and English usually return home after a year or two, very few of them lingering in Paris, while the Spaniards and Italians, musical work; it is in tests such as these that the very young musician must be sought. And when he is found let all thought of display, public or private, be put out of sight. Train the divine gift upon the intellect-

To that class of foreigners who have become so thoroughly immersed in Paris as never to think of re-

turning to their homeland, Balestrieri belongs. After having thoroughly tasted all the joys and sorrows of Parisian Bohemian life he became at one bound most celebrated in the World's Exposition of 1900. Balestrieri's large picture "Beethoven's Kreutzer Sonata," commonly known as "Beethoven," which through photography and various reproductions has become widely known, received in the Italian section the most favorable place, where it could not possibly be overlooked. Thanks to this circumstance, the unknown painter and his work became known in a short time. Even readers receive this notable work as a supplement to this issue of THE ETUDE.

Judged from an artistic standpoint, the "Beethoven" picture is a work which credits the artist with creative powers of a high order. Even without these technical and sentimental personages, the picture would alone fascinate one by its inspiration, the harmony of lines, colors, light and shade. That artistic Paris appreciates his real talent is proved by the fact that three times he has been particularly honored at the Expositions. Moreover, several museums of Paris, Italy and Germany have acquired his paintings.

Considering that Balestrieri was twenty-seven years old when he painted his "Beethoven," and that he stands to-day in all the freshness and vigor of his creative period, one may hope that he has not yet reached the zenith of his artistic powers.

MUSICAL MEMORIZING AND A GOOD EAR

BY H. FISHER.

THERE are some students to whom the memorizing of the music presents little or no difficulty, and they are said to have a "good ear" for music. They are frequently, very unsatisfactory as pupils. Their ear is so keen that they become impatient of the drudgery of painstaking practice. It is very hard to persuade anybody to play over their new piece they are delighted. Without any further trouble on their own part, they can reproduce the salient features of the music in "ver music" in a surprising manner to those who are most familiar with this phenomenon, but the critical and trained observation of the teacher easily discovers their performance is slovenly and unfinished.

The author, when asked to play over the new piece by such a pupil has frequently replied, "When you have tried to work it out yourself, and have got to play it fairly well, I shall be pleased to play it for you." Such trying over may be very beneficial to a pupil who is blessed with a good ear, especially in the directions of style and expression, if it is treated as supplementary to the pupil's own exertions. After the above disparaging remarks, it is only fair to say that the ideal pupil is one who has a fine ear, and a quick retentive memory, if these are accompanied with the painstaking accuracy of the true student.

The only advice which the author would offer to a student who has great facility in memorizing is: Constantly revise your work, looking out for minute errors, try to control your repugnance to the dry details of theory, and above all, remember that a facile musical memory is a "good servant, but a bad master."

BROADER EDUCATION NEEDED.

The majority of pianists are not sufficiently educated or well-informed in the departments of culture. It is imperative nowadays for a pianist to be well-informed and interested in matters outside of painting, sculpture, poetry, drama, and music. The teacher should therefore aim at training the intellectual along with the emotional. The reading of the classical literature, the learning of foreign languages never did any harm to a pianist! All these things make him a cosmopolitan artist.

Above all else, let us aim at musical culture—"that finer breath and spirit of musical knowledge" (with apologies to Matthew Arnold). Let piano instructors infuse and disseminate musical interest, love and enthusiasm. Let them discover the mental and latent powers of their pupils, call into life the things that they have—enable them to give expression to what they feel, and let everybody have individuality. Let them to their fellow men whatever they have in them.

TEN PRACTICE RULES

The following Sets of Rules have been compiled by some of the most distinguished pianists and Teachers in America. This valuable symposium will be continued in the May issue. Among the contributors will be J. de Ziehlinski, W. H. Sherwood, Amy Fay, A. Lambert, Emil Liebling and Leopold Winkler.

MRS. FANNIE BLOOMFIELD-ZEISLER.

(Renowned virtuoso and teacher. Pupil of Leschetizky.)

It is not possible to formulate ten comprehensive rules that could be applied in every case, but the following suggestions will be found valuable to many students.



Mrs. FANNIE BLOOMFIELD-ZEISLER.

1. Concentrate during every second of your practice. To concentrate means to bring all your thinking powers to bear upon one central point with the greatest possible intensity. Without such concentration nothing can be accomplished during the practice period. One hour of concentrated thinking is worth weeks of aimless practice.

2. Divide your practice time into periods of not more than two hours. You will find it impossible to concentrate properly if you attempt to practice more than two hours at a time. Do not have an arbitrary program of practice work. It is, of course, desirable to make your work monotonous. For one who practices four hours (and that is enough for almost any student), one hour for purely technical work, one hour for Bach, and two hours for pieces, is to be recommended.

3. In commencing your practice, play over your piece once or twice before beginning to memorize. Then, after working through the entire composition, pick out the most difficult passages for special attention and repetition.

4. Always practice slowly at first. This is simply another way of telling the pupil to concentrate. Even after you have played your piece at the required speed and with reasonable confidence that it is correct never fail to go back now and then and play it at the speed at which you learned it. This is a practice which many virtuosos follow. Pieces that they have played time and time again before enthusiastic audiences are re-studied by playing them very slowly. This is the only real way to undo mistakes that are bound to creep into one's performance when pieces are constantly played in a rapid tempo.

5. Do not attempt to practice your whole piece at first. Take a small section or even a phrase. If you take a longer section than say sixteen bars, you will find it difficult to avoid mistakes. Of course, when the piece is mastered you should have all these sections so unified so that you can play the entire composition smoothly and without a break.

6. First memorize mentally the section you have selected for study, and then practice it. If you do not know it well enough to practice it from memory, you have not grasped its musical content, but are playing mechanically.

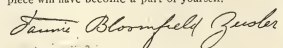
7. Occasionally memorize backwards, that is, take the last few measures and learn them thoroughly, then take the preceding measures and continue in this way until the whole is mastered. Even after you have played the piece many times, this process often compels a concentration that is beneficial.

8. When studying, remember that practice is simply a means of cultivating habits. If you play correctly from the start you will form good habits; if you play carelessly and sloppily your playing will grow continually worse. Consequently, play so slowly and correctly from the start that you may insure the right fingering, phrasing, tone, touch (accents, legato, portamento, etc.), pedaling, and dynamic effects. If you postpone the attainment of

any of these qualities to a later date they are much more difficult to acquire.

9. Always listen while you are playing. Music is intended to be heard. If you do not listen to your own playing it is very probable that other people will not care to listen to it either.

10. Never attempt to play anything in public that you have just finished studying. When you are through working upon a piece, put it away to be musically digested, then after some time repeat the same process, and again the third time, when your piece will have become a part of yourself.



FRANCIS L. YORK.

(Teacher, writer and director of a large Music School.)

1. Have a regular time for practice and let nothing interfere with it.

2. Take a good firm, free position at the piano, one in which the pedals can be reached by the feet, and the whole extent of the keyboard by the hands without effort or loss of equilibrium.

3. Practice systematically, taking technique, studies, pieces, etc., in a definite order.

4. Relax all the muscles except those necessarily in use.

5. Concentrate the mind on the exact thing to be done and to end practice by one thing—finger, *i. e.*, fingering, *legato*, melody, etc.,

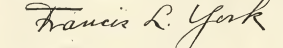
6. Practice slowly forever, but at rare intervals play the composition as if for an audience.

7. Always practice rhythmically, with strongly marked accent.

8. Have a perfectly clear mental impression of the work to be done.

9. Try always to make a good, firm, musical tone, free from either harshness or flabbiness.

10. Practice musically, not mechanically. Mere repetition is not practice.



JOHN J. HATTSTAEDT.

(Teacher and director of a large American music school.)

1. Practice with respect. Never allow yourself to be hurried on account of lack of time.

2. Observe every single note, play slow, distinct, even, tune must be sonorous and musical.

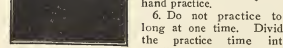
3. Concentrate, think, observe, pause and reflect. Do not let your mind wander, even when practicing finger exercises.

4. Practice in the morning, if possible. Do not practice when physically or mentally exhausted.

5. Divide and subdivide. Do a great deal of one hand practice.

6. Do not practice too long at one time. Divide the practice time into smaller periods, not exceeding an hour each.

7. Arrange order of practice in such a manner



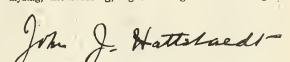
JOHN J. HATTSTAEDT.

that the least interesting comes first, in order that the interest may be sustained to the end.

8. Do not repeat difficult passages innumerable times in succession. After having worked over them a reasonable amount of time, lay the piece aside and proceed to something else.

9. In the interpretation of a composition, first of all determine the "ground mood," then gradually work out the minor details.

10. Besides practicing the regular lesson, do analyzing, memorizing, sight reading and reviewing.

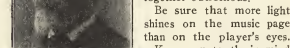


B. J. LANO.

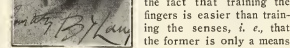
(Pianist, teacher, conductor and organizer of important musical societies. Pupil of Jael and Liszt.)

I'll not give you ten rules, but here are three: Make sure that the piano seat is a firm, stout chair, as firm and steady as the pianoforte itself, and it should have a straight back that the player may lean against when not playing. The movable, rickety things called pianoforte seats and stools are a menace to the health and altogether obnoxious.

Be sure that more light shines on the music page than on the player's eyes. Keep constantly in mind the fact that training the fingers is easier than training the senses, *i. e.*, that the former is only a means to an end.



B. J. LANO.



E. R. KROEGER.

(Teacher, composer, lecturer and writer.)

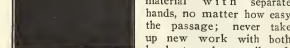
It may safely be said that the reason why so many pianoforte students achieve so little is that they practice incorrectly. Wasted time brings poor results. There is too little concentration given to the mastery of the work in hand. The brain is hardly used and the fingers move in a desultory way on the keys. The following rules, if carefully carried out, will lead to successful results, even though the student has no talent:

1. Always practice new material with separate hands, no matter how easy the passage; never take up new work with both hands together until each hand masters its part. The

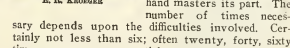
same depends upon the difficulties involved. Correctly not less than six; often twenty, forty, sixty times or more are essential to cover the ground in a satisfactory manner.

2. No matter how fast the tempo indicated, always practice slowly at first. Each finger should be carefully raised and lowered in order to drill distances between the intervals. The brain thus receives distinct impressions of individual notes, instead of confused impressions of notes in groups.

3. The above rules are sometimes carried out, but are rendered ineffective by not practicing small passages at a time. Frequently a student states with pride that he has done one line each hand separately ten times. He fails to realize that that is too much. For example: take the first Etude of Heller's opus 46. The majority of students are prone to take the



E. R. KROEGER.



first right-hand passage for the entire two measures, and go over it seven times. Now, accurate drilling can only be had when the passage is taken in groups of five notes: the first four and one more to make the connection; the second four and one more, and so on until the entire run is mastered. In more difficult work, such as Chopin's Etude in C sharp minor, opus 10, number four, the same process should be carried out. A scale passage should not be interrupted, so the first measure in Czerny's Velocity Study No. 1, should be practiced as a whole. The first of the Clementi-Tausig "Gradius ad Parissimum" should be practiced nine notes at a time, adding constantly until completed. Always make the connection with the first note of the new group. In this way hesitation and uncertainty will be avoided. In the third of the "Gradius" a group of four notes and one more should be practiced. In the twenty-first, a group of six notes and one more is to be taken. In polyphonic compositions such as Bach's "Inventions" and "Preludes and Fugues" the larger part of the time may be given to the joining of the two hands, but only after each hand has mastered its part.

4. When taking up something new it is advisable to use a clear, firm touch at first. Afterward, the indicated dynamic marks may be followed. It is recommended that scales and arpeggios be practiced with varying degrees of light and shade in order to make them more interesting than the rote work when they are practiced with one touch throughout. 5. Never use the pedal until the technical difficulties are conquered. Then use it sparingly. It is a singular but true statement to make, that there is not a European edition of standard music with the proper pedal indications. Indeed, most pedal notation is as it should not be. Some American editions are correctly notated, but even they are but notes. When the pedal plays so important a part in sustaining and in "color effects," it is strange that editors of international reputation care little or nothing about accurate notation. They are particular enough about phrasing and fingering, but a pianist may phrase correctly with his hands and spoil it altogether by incorrect pedal phrasing. A teacher should take the utmost pains to explain to a student the points of correct pedaling, and, if necessary, give him for careful study one of the few "Pedal Methods" which are now published.

Charles E. Warr

CHARLES E. WARR

(Teacher, pianist, lecturer and editor.)

I am asked to frame ten rules for governing practice, but find myself at the necessity of giving considerable explanation, if my rules are to count for any real service.

To begin with there are such varying classes of students, and all of them are not possibly study according to an ideal schedule.

The child who is still in school, the busy housewife, who likes to take piano-forte lessons, and the working girl, who has only her evenings, cannot possibly give time enough to cover a thoroughly comprehensive schedule of practice, but they should certainly have one in mind at least and approximate it as nearly as possible.

CHARLES E. WARR

Supposing, however, that you have but one hour a day, or possibly an hour and a half—I have but a few words of advice for you, and the rules already well known to each one of you.

No matter how short the regular practice time, you should give about one-fourth of it to technical work—that is, exercises, scales, arpeggios, in regular rotation and in continually advancing stages. Besides this you should persistently practice Etudes. Give at least five minutes (preferably more) out of

your precious sixty—to purely mechanical work on an Etude.

When it comes to repertoire, your time is so limited that the most general rules are all that you need—and yet, if you will absolutely observe them your progress will be steady, though necessarily slow.

Practice a small section at a time, and devote much time to each hand alone, thoroughly master the reading, counting and fingering as you go along, so that you do not touch the next passage until you have finally and fully decided all the questions of touch and phrasing.

Do not waste time by reading the whole piece through at a speed which entails stumbling at any of these essential details—but, go *so slowly*, and study one section so persistently that you master difficulties absolutely as you go along.

If, however, you are a student of another class, 1. If you devote practically all the time to music study, then indeed it is possible to give you ten rules—and in fact one might multiply by ten, and still have advice to spare. 2. The first three of the rules will not be strictly pianistic, but none-the-less necessary, however.

1. *Take care of your health.* You cannot be a good pianist unless you have strength and vitality. Therefore learn to conserve and build them. 2. Find out necessary and available relaxations and use them carefully as relaxations—*never dissipate*. Observe hygiene carefully, and though it may be tedious for you to practice many hours a day, avoid doing too much consecutively. Intersperse your half hours of practice with a few minutes of mental relaxation or exercise or reading.

3. *Keep up your general education.* Read good books, attend good plays, hear good sermons, visit art galleries. Learn to be broad. Rest assured, that good pianists are more than piano-players. They are familiar with art and science, literature and history. 4. *Hear good music continually.* Count the day lost unless you can hear some other music than your own. Study Opera, Oratorio, Orchestra. Listen to Song Recitals, Violin Playing and Chorus Work. Piano playing to be thoroughly good must have in it some hint of every other kind of music.

It has been my habit to tell classes in pedagogy that this must always remember that music study is three-fold, i. e. Musical, Theoretical and Technical. Every lesson has something of each in it.

With this in view, I should give as my next rule: 4. *Spend some time each day, or at least three times a week in re-reading.* The ways of doing this are many. You must find the way best suited to yourself.

5. I have found that so many good pianists are poor readers. In fact, they are so thoroughly justified in being such if only the purely pianistic study is taken into consideration, that I should say next:

5. *Spend some fifteen minutes to one hour each day in sight-reading.* If you can read with some one else and thus become proficient in ensemble at the same time you will do well.

At all stages of the musical program a student is so apt to be without anything that he is ready to play, being so engrossed with his "new work" that he unconsciously neglects the old; therefore:

6. *Spend a half hour a day—no less, in keeping up repertoire.*

It has been proven conclusively that any one can memorize, if he will take the time to do it *analytically and scientifically*. It is also a thoroughly established fact that the power to commit will grow with the performance of the act, that is, what next is:

7. *Give a liberal time each day in memorizing.* Not merely to "playing over" what you can easily remember, but to actual, analytical memorizing.

To carry out the idea of three kinds of study as noted studies mean, and from the beginning take up your branches in rotation—History, Harmony, Composition, Musical Literature.

This would give us then:

8. *Devote time each week to the study of Theory in some aspect of the subject.*

To carry out the idea of three kinds of study as noted studies mean, and from the beginning take up your branches in rotation—History, Harmony, Composition, Musical Literature.

9. *Practice technique and Etudes, daily, and*
10. *Give much time each day to the study of new pieces.*

The technical exercises should be of two kinds—one kind for velocity, endurance and strength in general, besides covering the special weakness of the individual pupil, and should include scales and arpeggios for a goodly part of time daily. The second group of technical exercises should be for *tone production*, and this is a subject much less understood than the other. Exceedingly slow forms of exercises in which listening plays the major part are absolutely essential, and if your present teacher does not know any system covering these, you had better get another teacher.

Last of all, the daily study of Etudes and pieces. Mason says "Etudes are pieces constructed to illustrate keyboard difficulties" and they should be practiced largely in a mechanical way, i. e., with a variety of touches and accents, and, for a major portion of the time, at an excessively slow rate of movement.

Pieces, as beautifully and not only should they be practiced first from the Etude standpoint, and in all the detail indicated in the first rules given in this article, but they should be studied as well from the purely musical standpoint, and no one composition should ever be abandoned until it has been mastered in every possible way.

Charles E. Warr

PERLEE V. JERVIS

(Pianist and teacher. Pupil of Dr. William Mason.)

1. *Practice regularly.* Ten grains of medicine taken at once will not effect a cure as quickly as if divided grain each, given every two hours. Just so with practice; do not expect progress if you practice fifteen minutes a day, nothing the next, and three hours the third day to make up.

2. *Systematically.* Divide the practice hour into periods, so much time for technical work, so much for musical work, so much for review, etc.

3. *Intelligently.* Learn from your teacher what you are to do, the reason for it, and how to do it; often practice counts for naught because of lack in these essentials.

4. *Carefully.* Practice that includes mistakes is worthless, as in so far as it establishes a habit it is one of falsity. Name aloud each note, the finger that is to play it, and the touch to be used; then, and not till then, play it; "be sure you're right, then go ahead!" do this always and you will never make mistakes.

5. *Slowly.* Hands separate, then hands together; you can secure perfect control of finger, wrist and arm in no other way.

6. *Thoughtfully.* In the best practice mental action always precedes muscular action; thinking a play movement correctly is often half the battle.

7. *Thoroughly.* The object of practice is to establish sub-conscious action, or automatic movements; you can only do this by making many repetitions. Divide the piece into the very short sections, practice section with each hand alone many times slowly, then double the speed, finally make a dash for velocity; repeat this daily and make many, many repetitions of this.

8. *Intensely.* Inhibit every extraneous thought, and concentrate the mind intensely on your work; work with the determination to conquer; believe that you will succeed; repel all outside thoughts.

9. *Critically.* Listen constantly; criticize yourself as you would someone else, do not be satisfied if you do a thing well, there is always someone who can do it better. Have perfection your ideal and strive to attain it, you never will, but do not matter.

10. *Musically.* Endeavor always to produce a beautiful tone, study the expression and pedaling, try to feel the composition and render the composer's thought as beautifully as possible, let nothing escape your ear; listen, listen, listen.

Perlee V. Jarvis

(To be continued in "The Etude" for May)

SOME AIDS TO MEMORIZING.

BY ALEXANDER HENNINGSEN.

To try to memorize a composition by merely playing it over from cover to cover is a waste of time, and never leads to safe and positive results. The harmonic and melodic structure of the composition should be understood; running arpeggios reduced to simple chords; solid chords changed into arpeggio forms.

The different harmonies should be played one after the other not as they appear in their figuration and rhythm, but divested of everything and produced in primal chord forms.

When the melodic structure is sufficiently mastered for the pupil to play from memory, the next step is to

PLANT "MILESTONES."

Have the pupil begin the introduction, playing only a few measures, then the beginning of the composition, playing just enough measures to prove that he knows the melody, harmony, time and rhythm. Usually up to four measures suffices to prove this. Continue twelve or sixteen bars further on and so proceed in this manner to the end of the piece. When this is possible, commence measures at hazard anywhere in the composition, skipping about at random, the pupil taking them up, playing enough bars to prove that he can start at that place and go on. If a slip occurs the error is found and corrected, and the work goes on as before.

Hugo Olk the concert-master of the St. Louis Symphony Society has an excellent plan for training control and concentration. After being able to play a composition from memory without becoming distracted he voluntarily distracts himself while playing it. Going about the room from object to object he says, "this is my chair, this is a carpet, here is a book, here is another book," and so on, at the same time playing his piece from memory. This assures concentration and control, paradoxical as it may seem; for in reality he is stringing in disturbing thoughts yet training himself for the concert stage, where one never knows what disturbances may arise from the audience or within one's own mind to upset the memory.

I have adopted a similar method for pianists. Placing a title page of some composition before them, I have them read the words that are printed in large type. They speak one word at a time, and are not forced to say any word to read it until ready. This I sometimes vary by asking questions which can be answered by "yes" or "no." After such a severe training it becomes easy to keep the mind on the composition alone without being disturbed by the public.

I find that all this interests the pupils for they see definite results and gain an assurance over themselves and control of the work in hand that is thoroughly satisfying and interesting. Public appearance has few terrors after such a training, and the repertoire so gained "sticks."

THE VALUE OF VARIETY.

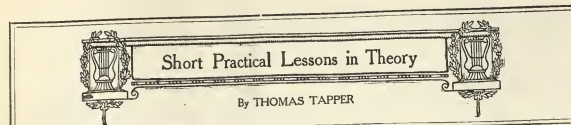
BY M. C. CARRINGTON.

There is no teacher who will not feel a glow of real delight and inspiration if a pupil, when told that the lesson hour is at an end, seems really surprised and glad. His life has flown so quickly and is reluctant to leave.

To attain such a pleasant state of affairs variety is of all things the most important, and a wise teacher will guard against monotony as the deadliest enemy of interest.

For instance, should a pupil dislike scales and exercises, surprise her by omitting all such and substituting some gay, lighthearted piece of a grade sufficiently easy to be worked with ease by the student. Make the lesson as charming as you possibly can and tell her, when she expresses, as she no doubt will, her enjoyment and appreciation that as she has been given a little holiday the teacher's reward must be in the interest and pleasure of the next time.

Avoid any fixed routine. Begin a lesson sometimes with scales, sometimes with pieces. If the scholar looks jaded or worried, fix her wandering attention and awaken her interest by bringing forward some novelty or referring to some past pleasure. Let her play something, new or old, that you are sure she can do well—and then compliment her on it.



Short Practical Lessons in Theory

By THOMAS TAPPER

INTERVALS.

The study of music theory acquaints the student with that body of law by observing which the composer is enabled to give concrete expression to his ideas. A classic composition (for instance, a movement from a Mozart sonata) may be analyzed on its harmonic, melodic, form and counterpoint. Without accurate and exhaustive study of these subjects no one can comprehend fully the meaning of the composer. We may grasp the beauty of the idea more or less intuitively, but even this fleeting and intangible quality of a composer's work is rendered more concrete by an intimate knowledge of the manner in which he proceeds to give "body and expression" to his thoughts.

Two lines of study give the student a degree of mastery in the subject of music theory: (1) music itself, which is the living embodiment of the laws underlying the language of the art, (2) text-books, which serve as a guide, which point the way and make easy the steps in the development. A few of the first principles will be taken up in this series of articles in the intention to show that some of the simplest principles are easy to learn and may be constantly applied.

INTERVALS IN MUSIC.

The interval is expressed in melody, horizontally from tone to tone; in harmony, vertically from the lowest tone to the chord tones above, in order. The essential facts to be learned about intervals are: (1) their names, (2) how they are used, (3) how they are employed in melody, (4) what intervals are employed in harmony. In this chapter we will discuss the first of these, and explain how intervals are named.

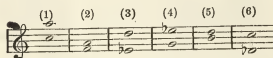
The expression major seventh, for instance, indicates that the interval has two names: (1) major, and (2) seventh. This is true of all intervals. The first name major is called the variety. The specific name, the second is called the numerical name. Hence, of all intervals we must learn: (1) how to name them specifically, (2) how to name them numerically.

Both processes underlying the correct acquisition of this knowledge are simple. We will take up first the subject of numerical names. As a rule intervals extend from the prime to the ninth. Hence we have varieties of the prime, the 2d, the 3d, the 4th, the 5th, the 6th, the 7th, the 8th, and the 9th. As an interval consists of two tones, a lower and an upper tone, the rule for ascertaining the numerical name is simple. Count the alphabetic degrees from the lower to the upper pitch both included. In applying this rule to harmonic progressions count from below, thus (C D E F G A B C) equals a fourth. In applying the rule to melodic progression count, in the same manner, from the lower tone, *whether the lower tone be the first or second tone of the interval.*

Application: (1) Turn to the music pages of this issue and ascertain the numerical name of many intervals that are used harmonically (that is, in chords, whether of two or more tones), (2) select a song and find the numerical name of each interval from tone to tone. While this is not difficult, it is an amazing truth that beginners, especially adults, fail times to count accurately even from one to nine.

To ascertain the specific name of an interval is somewhat more complex, and consequently a trifle less easy to do with accuracy without considerable practice; but anyone can accomplish this who can keep clearly in mind the underlying principle. As we use the sequence of numerals from one to nine as the basis of measurement for the intervals, we must use a definite measure (as a yardstick) to determine the specific name of the interval. This measure is the major scale. Hence, to be able to measure accurately all intervals, one must know accurately all the major scales.

There are five varieties of intervals, the major, the perfect, the minor, the augmented and the diminished; and each is to be learned independently. Let us begin with the perfect intervals, in a major interval the upper tone is in the major scale of the lower tone. With this rule alone the student can separate all intervals into two classes: (1) those that are major (2) those that are not major. Study of the following will show us that to name these intervals correctly we must know the major scales. In the major scale for each of these tones is in turn the lower tone of the interval and is taken as the basis of measurement.



Analysis: First determine the number-name of each: (1) a sixth, (2) a third, (3) a seventh, (4) a sixth, (5) a third, (6) a seventh. Next we must discover the specific name of each interval. This is done as follows: Of the first interval C up to A, the upper tone A is in the major scale of C, the major scale of the lower tone C. A is the sixth degree, we find, of the major scale from C; hence this interval is a major sixth.

Of the second interval F up to A we inquire if the upper tone A is in the major scale of the lower tone F. We find that A is the 3rd degree of the major scale of F; hence this interval is a major third.

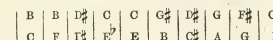
Of this third interval E^b up to D we inquire if the upper tone D is in the major scale of E^b. It is, hence this interval is a major seventh.

Of the fourth interval G up to B^b we inquire if the upper tone B^b is in the major scale of the lower tone G. We find that it is not, hence this interval is not major.

Of the fifth interval B up to D we inquire if the upper tone D is in the major scale of the lower tone B. We find that the 3rd degree of the major scale from B is D^b not D. Hence this interval is not major.

Of the sixth interval D^b up to C we inquire if the upper tone C is in the major scale of the lower tone D^b. We find that C is the seventh degree of the major scale from D^b. Hence this interval is a major seventh.

Apply this rule to the following intervals, and to a large number of your own writing, and to many that you can select from the music pages. You will be able to name every interval in music correctly as to its number-name and to distinguish all major intervals that occur.



In the next lesson we will take up the four remaining varieties of intervals.

This series of articles will treat of topics within the general subject of Music Theory, using that term in its broadest sense.

Each article will be a practical lesson, available for class or individual study. From time to time, Review Questions will appear which will aim to unify the lessons.

To write and answer concrete queries and suggestions, please send them to the Editor, with a stamped envelope accompanies the letter of inquiry.

Address "Theory Department, THE ETUDE," Philadelphia, Pa.

Music as an independent art is still in its infancy, yet grand and magnificent, the Pythian Apollo of our time.—Berlioz.

Self-Help Notes on Etude Music

By P. W. OREM

THE CHASE—J. RHEINBERGER.

This is one of the most celebrated of all "hunting pieces." Pieces of this type are usually based upon the characteristic rhythm and intervals of the flutes played upon the French cor de chasse (hunting horn). Although the "hunting piece" has appeared more particularly to the muse of various modern composers, the type is a very old one. Among the greater composers who have written such pieces, the success is Schumann and Mendelssohn. Stephen Heller, a lesser light, showed a great fondness for this form. Among the older composers may be mentioned Dussak. In fact, it would be possible to prepare a very interesting program devoted to "hunting music," old and new. Joseph Rheinberger (1839-1901) is better known as an organist and theorist, but he was a voluminous composer in all forms. A few of his piano pieces have gained much popularity among good players, in particular his "Chase" and his "Ballade." "The Chase" furnishes splendid study in chord and octave playing. It must be played steadily at a brisk rate of speed. The arm must be held easily, the wrist loosely but well controlled. This makes a splendid concert or exhibition piece.

NOCTURNE IN E FLAT—ADAM GEIBEL.

The most recent composition of this popular composer and one of the best things he has ever written for piano solo. This piece demands the style and elegance in performance, as do all similar works. The term "nocturne" or "night piece" has been much in vogue since John Field (1782-1837) employed it as a designation for certain compositions of dreamy and expressive character and somewhat indefinite lyric form. Interesting as are the nocturnes of Field, they are quite overshadowed by those of Chopin, who adopted the type and made it his own. Since Chopin practically all modern composers have tried their hands at this form, with varying success. The celebrated 53rd Nocturne of Liszt is an illustration of the treatment of this form by a popular drawing-room composer. Mr. Geibel's work is more than a drawing-room piece. It is a refined and expressive bit of writing, containing thematic and harmonic material of an interesting and appealing character. The form is carefully developed, the interest of the piece being well sustained to the very close. To properly play this piece will require a fine singing touch and nimble finger-work for the ornamental passages. The piece must not be hurried. Note the dynamic contrasts.

SHEPHERD'S MORNING SONG—F. P. ATHERTON.

This is another new work by a popular American writer. It is in the nature of a "song without words." The themes, although of simple yet very melodious character, are rather elaborately harmonized. This will necessitate careful handling in order to bring out the proper effects. This piece should be taken at a moderate pace and with a lilting swing, the middle section rather more deliberately than the first portion. Note well the "bugle call" with its "echo" effect. Pupils of the third grade should thoroughly enjoy playing this number and derive much benefit from its study.

IDLENESS—C. E. BRILLHART.

This is a very clever little lyric by an American composer new to our readers. In this piece the right hand carries two voices. Of these, the lower voice may be regarded as the leading one. The upper voice, while sustained, should be slightly subordinated. It will be noted that in this voice the grace notes are in each case tied to the principal notes. The grace note is to be struck on the count, the lower principal note following immediately after. The upper principal note (tied to the grace note) is to be sustained, not struck again. The effect is a very pretty one. The middle section of the piece (in C major) still has the right hand carrying the two voices, but without the grace notes. In this section the lower voice is still the leading one. A capital teaching or recital piece.

FASCINATION—P. WACHS.

This is a brilliant concert waltz, of moderate difficulty. The principal theme of this piece will sound

particularly well if taken at a rather good pace; dotted half-note equals seventy-two would be about right. Note the long *crescendo*, also very effective, if well managed. This piece will afford excellent study in style and in rapid finger-work. While not one of his more recent works, it is a typical example of the method of this very popular French composer.

BERCEUSE—O. ZAPP.

This is an interesting number, entirely out of the usual line of "cradle-songs." The themes are tender and characteristic and the harmonic treatment is rich and varied. While the melody should be predominant throughout, the inner and accompanying voices must be clearly brought out in order that the general effect be not obscured. The damper pedal also must be used with discretion, both as an aid to legato playing and to reinforce the harmonic background. Although not technically difficult, this piece will require good musical taste and understanding for its successful rendition.

PUSSY'S LULLABY—L. A. BUGBEE.

This is a first-grade piece with text suitable to be either played or sung, or both together. We have printed a number of pieces of this type in *The Etude* from time to time, finding that they were in demand with elementary teachers. "Pussy's Lullaby" is an excellent example. It is easy to play, tuneful, with an amusing text, and will surely prove popular with young pupils. Moreover, it furnishes good teaching material. This piece might also be used for kindergarten work.

ALSATIAN DANCE—F. THOME.

This is a characteristic waltz movement in which the left hand has the melody throughout. Note the curious effect in the accompaniment created by the continued accent falling on the third beat. Bring out the bass melody strongly in a rather ponderous manner. This is a peasant dance. Subordinate the right-hand accompaniment somewhat, using a "pressure touch." A good recital number for a third-grade student.

SUMMER DAYS ARE COMING—H. J. STORER.

This is an instructive as well as a very pleasing number, taken from a new set of characteristic teaching pieces by a well-known American writer. In this number of independence is required. This piece should be played clearly and neatly and at a moderately lively pace. A very useful number, good for recital work.

THE BLACKSMITH (FOUR HANDS)—F. L. EYER.

This is the composer's own duet arrangement of a very popular piano piece. As a four-hand number the characteristic passages are much enhanced, gaining in sonority and in imitative quality. The clang of the anvil, the cheerful song of the smith, the whizzing of the bellows, and the stroke of the hour, marking the cessation of labor, are all indicated.

MINUET FROM "BERENICE" (PIPE ORGAN)—G. F. HANDEL.

A rarely beautiful number, less known, but worthy to rank with the celebrated "Largo" and other popular Handel numbers. "Handel's melodies of this type are all ditonic, simple in construction, but most expressive. The opera "Berenice" from which this minuet is taken was composed and produced in 1737. It is one of the numerous operas of this period, now all practically unknown. Most of Handel's works are well adapted for organ transcription; this minuet is no exception and in the hands of the great English organist, should be played slowly, in a dignified manner, smoothly and with broad phrasing, clearly employing stops of 8 ft. tone. The registration indicated is that of W. T. Best.

IRIS (VIOLIN AND PIANO)—PIERRE RENARD.

This piece, which has proven a great success as a piano solo, is equally well adapted for the violin. The arrangement is the composer's own. While the movement is that of a waltz, it must be played with freedom, capriciously but with expression. The violinist must seek to produce a warm, round tone. In the middle section the repeated sixteenth notes in the piano part must be played with delicacy and lightness. The piano part in this piece is more than a mere accompaniment and will prove interesting in the hands of a good player. Note carefully all the composer's marks of expression.

VOCAL NUMBERS.

Three songs will be found in this issue. Chopin's "Maiden's Wish" is one of his seventeen Polish songs, perhaps the best known. This song is much used in recitals and is a favorite with Mme. Sembrich. It is invariably well received.

Thurlow Lieurance's "Prayer" is a simple and unaffected sacred song with which a good singer can do much. When well rendered, with careful diction and true but unexaggerated expression, with a touch of pathos, songs of this type never fail to be appreciated by congregations.

Armitage's "If I Were King" is a concert song in the English style. We have included this number in response to many requests for a man's song. It is well written, not difficult to sing, and the accompaniment is effective and characteristic. For a lower voice this song may be had in the key of C. It should be sung in a bold, enthusiastic manner.

HOW LISZT PLAYED CHOPIN.

I HAD conceived ever since I had studied the life and works of Chopin, the greatest desire to hear him played by Liszt; indeed the number of those still living who have had this privilege must be very limited. I ventured to say, "Chopin always maintained that you were the most perfect exponent of his works. I cannot say how grateful Liszt should be to hear, were it only a fugitive passage of Chopin's touched by your hand."

"With all the pleasure in the world," replied the immortal pianist; and again I sat down by the grand piano, and humming to him a phrase of Op. 37 I begged that it might be that.

"I will play that, and another after it." (The second was Op. 48.)

It is useless for me to attempt a description of a performance every phrase of which will be implanted in my memory, and on my heart, as long as I live. Again, in that room, with its long bright window opening out into the summer-land, we sat in deep seclusion; not a sound but the magic notes falling at first like a soft shower of pearls or liquid drops from a fountain-blown spray falling higher and thither, and changing into rainbow tints in its passage, as the harmonic progression kept changing and tossing the finger both hands. The melody with which that exquisite fragments of melody with which that exquisite Nocturne opens, until it settles into the calm, happy dream which seems to rock the listener to sleep with the deep and perfect benison of ineffable rest; then out of the dream through a few bars, like the uneasy consciousness of a slowly awakening sleeper, and again the interlude, the blown rain of double pearls—until once more the heavenly dream is resumed.

I drew my chair gently nearer, I almost held my breath, not to miss a note. There was a strange, concentrated anticipation about Liszt's playing, unlike any I had ever heard—not for a moment could the ear cease listening; each note seemed prophetic of the next, each yielded in importance to the next; one felt that in the soul of the player the whole Nocturne edited from the beginning—as one and indivisible, like a poem in the heart of a poet. The playing of the bars had to be gone through serenely; but there were glimpses of a higher state of intuition, in which one could read thoughts without words, and possess the soul of music, without the intervention of bars and keys and strings; all the mere elements seemed to fade, nothing but perception remained.

Sense of time vanished; all was as it were realized in a moment, that moment the Present—the eternal Present—no Past, no Future. Yet I could not help noticing each incident; the perfect, effortless independence of the fingers, mere obedient ministers of the master's thought; the complete trance of the player—living in the ideal world, and reducing the world of matter around him to the faintest of unreal shadows; and I had time to notice the unconscious habits of the master, which have already passed into historic mannerisms in his disciples, like Cardinal Newman's stooping gait, Garibaldi's half-closing of the eyes, or Victor Emmanuel's toss of the head. So I noted the first finger and thumb drawn together to emphasize a note, or the fingers doubled up, or lifted in a peculiar manner, with a gentle sweep in the middle of a phrase—things in which those who are determined to be like the master can be like him, though in nothing else; also the peculiar repercussion resonance, since reduced to something like a scence by Rubinstein, and the caressing touch, which seemed to draw the soul of the piano out of it almost before the finger rested the keyboard.—H. R. Havais.

NOCTURNE IN E FLAT

ADAM GEIBEL

Andante M.M. ♩ = 48

Musical score for page 242, "THE ETUDE". The score is written for piano in 2/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The piece begins with a *cresc. Cadenza* in the right hand, followed by a *f* dynamic. The tempo is marked *quasi cresc.*, then *atempo*, and finally *dim. molto rall.*. The score includes various musical notations such as slurs, ties, and fingerings. The piece concludes with a *poco rit.* marking.

Musical score for page 243, "THE ETUDE". The score continues from page 242, maintaining the same key signature and time signature. It begins with a *p* dynamic and a *al tempo* marking. The tempo then changes to *calando*. The score includes various musical notations such as slurs, ties, and fingerings. The piece concludes with a *pp* dynamic and a *p poco meno* marking.

THE BLACKSMITH

Allegro M. M. ♩ = 120

SECONDO

FRANK L. EYER, Op. 17

THE BLACKSMITH

PRIMO

FRANK L. EYER, Op. 17

Allegro M. M. ♩ = 120

THE ETUDE

a tempo

ff

SECONDO

p

ff

Tempo I

p

mf

cresc.

ff

mf

The clock strikes six.

pp

THE ETUDE

a tempo

ff

PRIMO

p

ff

Tempo I

p

mf

cresc.

ff

mf

pp

THE ETUDE

To Miss Elsa Dietrich
IDLENESS

CHARLES E. BRILLHART, Op. 15

Lento M.M. ♩ = 69

p *queto*
a tempo
pp
p
dim. rit.
pp
rall.
D.C.

SHEPHERD'S MORNING SONG

F. P. ATHERTON Op. 171

Moderato M.M. ♩ = 116

Semplice
mf
rall.
p a tempo
p
mf
f
poco
rall.

THE ETUDE

ten. ten.
tempo
sosten.
Bugle Call (echo)
f
p
mp
cresc.
a tempo
cresc. e accel.
a piu
p
Tempo I
mf
ten. ten.
a tempo
piu lento
cresc.
f
dim.
p
rall.
poco lento
p
ten.
f
p
rall.
mf poco a poco
morendo
pp

FASCINATION WALTZ

Valse Entrainante

PAUL WACHS

INTRO.
Vivo

Valse M.M. ♩ = 69

Last time to Coda see opposite page

THE ETUDE

BERCEUSE

WIEGENLIED

OSKAR ZAPFF, Op. 9, No. 2

Andante molto M.M. $\text{♩} = 76$

p dolce

Poco piu mosso

Fine

10000

atempo

atempo

atempo

P.C.

THE ETUDE

SUMMER DAYS ARE COMING

H. J. STORER

Scherzando M.M. $\text{♩} = 160$

ms

2

1

THE CHASE

DIE JAGD
IMPROMPTU

J. RHEINBERGER

Allegriſſimo M. M. $\text{♩} = 132$

[illegible]

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains five systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'pp' (pianissimo), 'f' (forte), 'sf' (sforzando), 'sfz' (sforzando), 'cresc.' (crescendo), 'rit.' (ritardando), 'f a tempo' (forte at tempo), and 'p' (piano). There are also some performance instructions like 'tre corde' and 'dim.' (diminuendo). The manuscript is written in ink on aged paper, and the notation is in a style typical of the 19th century.

THE ETUDE

This page of musical notation contains three systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various dynamics such as *p* (piano), *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), *accel.* (accelerando), and *ff* (fortissimo). There are also articulations like *acc.* (accents) and *tr.* (trills). The piece concludes with a double bar line and a repeat sign.

ALSATIAN DANCE
DANSE ALSACIENNE

DANSE ALSACIENNE

Tempo di Valse M. M. $\text{♩} = 66$

FRANCIS THOME

Tempo di Valse Op. 2, No. 66

mf cantando

pp

p

mf 2d time p

CODA

mf

p

p dim. poco a poco

morendo

rit.

p⁵

mf

1

2 poco rit.

D.C.

Last time to God

THE ETUDE

MINUET

from the Overture to "Berenice"

G. F. HANDEL
Arr. by W. T. Best

Registration: { Gt. 16' & 8'
Sw. Soft 8' (String Tone)
Ch. Geigen Prin. Melodia & Dulc. 8'
Ped. 16' & 8' (Gt. coup.)

Larghetto M.M. $\text{♩} = 69$

[illegible]

IRIS

INTERMEZZO

PIERRE RENARD

Violin and Piano

Allegro con fuoco

VIOLIN

PIANO 4

Valse lente M.M. ♩ = 50-60

cresc. *rit.* *p* *mf* *f*

1st time to Coda (opposite page) *1st time only*

Lento e teneramente

simile

pp delicato

p

rit.

rit.

Poco animato

mf

string

string

rit.

1 quieto p

2 quieto p

rit.

quieto p

rit.

quieto p

Adagio

Presto

Presto

ff

ff

THE ETUDE

IF I WERE KING

Translated from Victor Hugo by Frederic Clark
Con spirito

R.K. ARMITAGE

mf

ff

cresc.

p

mf

cresc.

p

f

rall.

atempo con energico cresc.

rall.

atempo

If I were king, I then would give, for
one fond look from thee, My cha-ri-ot, sceptre, crown of gold, and baths of
por-phy-ry, My sub-jects pros-trate at my feet, my fleets in ev-ry sea, If I were
king, I'd give them all for one fond look, one look from thee, If I were king, If I were

THE ETUDE

rall. ad lib. *First time only*

king, I'd give them all for one fond look from thee.

colla voce *accel.*

Coda (last time only)

rall. ad lib.

all, for one fond look from thee.

ff *f* *ff*

If

p *al tempo*

I were Jove, ah then, I'd give, I'd give my pow'r di-vine,

lento *lento* *accel.*

Earth, air, sea, cha-os, ev-rything, for one fond kiss of thine.

THE FAVORITE ENCORE SONG OF MME. SEMBRICH

THE MAIDEN'S WISH

FR. CHOPIN

* It is the custom of Mme. Sembrich to vocalise this melody on "Ah," after the second verse.

A PRAYER

WM. FELTER

Andante con espressione

THERLOW LIEURANCE

Andante con espressione

1. Lord at the morn-ing hour, Un-to thee I breathe this pray'r;
2. With-in the sul-try noon, Keep my heart as thine a-lone;
3. Far from the bu-sy throng, When the eve-ning shad-ows fall;

Sav-iour, hear me, Thou my re-fuge, Guard and keep me through life's
Rock of A-ges Thou my re-fuge, Shield in dan-ger sword and
God of Is-rael, my sal-va-tion Keep me faith-ful, help my

tri-als, Guard and keep me to the end, A-men.
buck-ler, Keep me faith-ful, to the end, O Lord.
weak-ness, Make me thine a-lone, Lord, A Lord. men.

PUSSY'S LULLABY

L. A. BUGBEE

Moderato M. M. ♩ = 100

Have you seen my Kit - ty? She's gone ve - ry long. She is ve - ry pret - ty And sings the nic - est song.

She is soft and yel - low, Round most like a ball. She's my lit - tle play - mate And I lov - er her best of all.

Here you are my Dear - ie, How fun - ny you should be Sleep - ing here so near me, Yet you I could not see.

Come right here my sweet - heart, We'll sing a lul - la - by; You can take the low part And I can take the high.

REFRAIN
Tempo di Valse M. M. ♩ = 44

Sleep, sleep, dear - ie sleep, We the watch will keep. Sleep, sleep,

dar - ling sleep, Rest in sleep so deep. We watch, Puss and I, Nothing to

harm is nigh. Sleep, sleep, dear - ie sleep, We the watch will keep.

THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY

MEMORIZING.

"Will you please explain the correct way in which to memorize music? I have always memorized by placing in my mind the exact position of each note, but as it appears on the page, but on the key-board. It is not a sure way for me, for I soon come to think of my notes and depend upon them, and when my hands refuse to follow in the same routine, I am lost and cannot resort to memory. For I have in reality forgotten. It is not at all difficult for me to memorize poetry or prose, but music is the only thing that troubles me. Therefore it seems to me to be because of misdirected efforts. Will you kindly give me information?"

It is difficult to give an exact analysis of the various mental processes employed in memorizing. Some players say that they first form in their minds an exact mental photograph of the page of music they wish to memorize, and that they reproduce this whenever they play the music, just as if they were reading the page again. Others say that this process is incomprehensible to them, and that the effort to reproduce and project before the mind's vision an image of the printed page only results in confusion and failure. These latter say that they learn the sound of the music, and that their fingers more or less unconsciously find their way to the correct keys. That there is truth in this latter statement is witnessed by the efforts of those who, without the ability to read notes and who have had no teaching, play by ear with a fair amount of correctness.

It will be impossible here to enter into a psychological consideration of the various kinds of memory, with their complicated inter-relationships. All memorizing is an intellectual process, although more or less specialized. For example, committing the printed page would be visual memory, while the other process would be more related to auricular memory. My own opinion is that auricular memory is the more reliable for piano playing, although, as I have hinted, one cannot be entirely dissociated from the other. But one's memory of music lasts often for years after the visual image of the printed page has faded from the mind.

One of the leading grand opera singers told me that she learned her rôles and committed them to memory without going near a piano, and that the first time she heard the accompaniment was when she went to the first rehearsal at the opera house. There must be some process besides visual memory in a case like this. In other words, musicianship. The story is told of Von Bülow that the manuscript of a new composition was handed him as he was about to take the train for a concert date in a neighboring city. He studied it in the cars, and played it for the first time, without notes, at his recital in the evening. Musicianship enabled him to hear every note and harmony as distinctly as if he were at the keyboard, and hence it was a combination of auricular and visual memory, coupled with intellectual processes, that made this possible.

Hence it is musicianship you should strive to attain and memorize from the standpoint of musicianship. After having mastered your piece technically, then analyze it into its component parts of motives, phrases, sections and periods. Master it thoroughly from a structural standpoint. Learn each phrase by conceiving its musical effect in the mind, and if possible without the use of the piano. In applying to the keyboard, work at it consciously until playing the piece becomes practically an unconscious process. Your playing will not sound artificially spontaneous until you have eliminated the element of conscious effort. You must play from memory in the same way. So long as you are painfully striving to recall a visual image of the printed page, your memory will be likely to fail you. Your music must become so much a part of yourself that you become unconsciously absorbed in it. But you cannot memorize in this way without musicianship. Without it you must be content to remain on the level of parrot repetition. If you have a sincere desire to possess the kind of musicianship that will make all this possible to you, and are willing to give it serious study, purchase a copy of "The Theory of Interpretation," by J. J. Goodrich, and earnestly set yourself to master it. Not merely to read it, but to make its contents your own, and in a thoroughly practical way.

MASTERING A COMPOSITION.

"I have noticed, after spending a month or six weeks completing a piece for concert or church performance, that I do not play it with the feeling and expression that I ought, but that I do when I first took it up. In other words it becomes easier to me on repetition. It seems a great pity in such a case, for when a person plays a number like 'Model Sonata,' Second Movement, for example, he ought to play it with all the feeling and expression that he is capable of. I would like to ask if there is not some way in which I can overcome this fault, and regain the original feeling?"

You are evidently a victim to the habit of first impressions, constantly thirsting for novelty, discontented unless presented with something new. It is a very easy habit to fall into, and a difficult one to climb out of. It is the habit of American students through and through. The only way you can overcome the habit is to fight it vigorously. Spend a great deal of time on your old pieces.

Study to find new beauties and impressions in them, and to make them manifest. Select a repertoire of pieces, commit them to memory, and keep them constantly in practice, working with every renewed interest and attention to find new points in interpretation. If you are to play in public, do not immediately begin to search for something new to learn for the occasion. Rather, take something that you have already worked upon, perhaps a year or two previously, something that you can play with absolute ease and certainty of technique. You will find that getting it ready for an occasion will renew your interest in it, and the fact that you have settled definitely upon it to the extent of everything else will make it seem new to you.

It is a fact that exacting practice upon a composition for a number of weeks is apt to temporarily wear it out, and it will go "stale," as the expression is. It should then be dropped for a few weeks, or, perhaps, months, as the case may be, and then taken up again; when a fluent technique can quickly be acquired the pieces assume a much greater interest than ever before. All the great virtuosi work in this way, throughout their careers. They learn the standard piano literature during their student years, which cover a longer period of time than most people imagine, and even during every concert tour that they make, as long as they are before the public, contains a large proportion of these compositions. Invariably, if you study these programs, you will find a comparatively small number of new pieces. For your own good, learn from this that your success depends upon what you make of the music to which you have given a great deal of study, and which you have taken up for practice a number of times. To overcome the fault you mention, then, return more frequently to your old pieces for public use, take up fewer new ones for practice, and use these latter more for the purpose of advancing your technical skill, and do not use them in public until you have studied them two or three times. To the impatient student this seems like a good deal of work, but remember that those who make a success of their profession are in the habit of pursuing just such severe methods of study. Your trouble is largely a malady of mental processes, and to overcome it you will need to change your mode of thought, not only so far as music is concerned, but more than likely along other lines as well. Take certain poems, selections from Browning preferably, because they require more mental effort in their comprehension, and re-read them frequently and with close attention, and you will find that it will be excellent training for the mind along the line in which you find your difficulty. Above all, if you wish to accomplish distinguished results, do not shrink from your tasks, but attack them boldly and persistently.

POSITION OF HAND.

"What position is best for a pupil with small hands, high or low wrist, and why? Also for a pupil with large hands? What is the best position for stiff knuckles, and good exercises for this difficulty?"

What is meant by the phrase, "recognition by the pupil of rhythmic and intervalle values?"

The level wrist is generally accepted as most conducive to the free action of the fingers, and the

development of their strength. You can easily illustrate this for yourself. If you raise your wrist a little above the level, hold the fingers in the correct rounded position, and make the natural stroke of a finger without changing its curve, you will find that it will strike the key at an inward angle, and have a tendency to glance off under the hand. Bending them out a little so as to permit them to strike down directly upon the key, you will find that there very quickly develops a tendency to punch with the hand, a harsh tone results, and velocity is impossible.

Next, depress the wrist a little below the level of the keyboard. This position is taught by some, but it is likely to result in a clanking of the keys, rather than an actual stroke, interferes with their freedom of action, and with the development of their greatest strength. With the hands held in this position, a true finger motion will result in the finger striking the key at an angle, at the same time the finger will have a tendency to slide toward the name-board of the piano; the opposite effect to that produced by the high position of the hand.

Whether the hand be large or small, the most favorable position for a free and easy finger action is the level hand and wrist. The stool should be so adjusted that the elbow will be nearly on a line with the keyboard.

For the stiff knuckles place the fingers, in curved, playing position, on the edge of the keyboard or table. Holding the fingers firmly in position, forcibly depress and raise the knuckles, oscillating them up and down for some time. This practiced every day will help to loosen them. Many students, especially adults, find it impossible to raise the fingers above the knuckle level. This, however, need not interfere with good playing. It is the downward stroke that counts, and there is ample freedom for this even though the finger cannot rise above the level of the back of the hand. It is only necessary to see that the hand is held high enough to permit of free play.

The phrase you have quoted doubtless means, in the case of rhythm, that a person is able to perceive and apprehend the time values of notes, and their inter-relationships. The same applies to intervals, which is the difference in pitch between two tones. The statement may have reference to a student acquiring the ability to recognize at sight the musical meaning of a passage, correctly conceiving in his mind the values of the notes and the melodic and harmonic intervals, and interpreting them in their correct relationship to one another. The majority of players can only conceive this after they have heard it played, in other words, practically learned it by ear. To hear a piece of music mentally before hearing it played, is a feat of musicianship not possessed by many. Most players are content to puzzle out their music at the keyboard. They are not likely to become accurate musicians, however, until they can correctly translate their music into imaginary tones, simply by means of the eye, and wholly without reference to its audible presentation. This ability, however, most musicians have to acquire by self-study, as it is taught but little. It follows as a natural result of every good course in ear training, a branch of study that is gradually coming more and more into vogue.

CONSERVATORY OR PRIVATE TEACHER.

"As a constant reader of THE ETUDE, I should value your opinion on a subject of importance to me, and as there must be other students similarly situated, perhaps you would mind to share your views with me, and as there must be other students similarly situated, perhaps you would mind to share your views with me, and as there must be other students similarly situated, perhaps you would mind to share your views with me."

The young teacher, possessed of a certificate from a Conservatory, and a number of pupils, is in a position to give instruction in a community that one who has given a private pupil of a reputable teacher. It is impossible to obtain an unbiased opinion here, and I appeal to you for help.

Your question places me in a very hard, not to say amusing, dilemma. An unbiased answer to such a question is difficult for the reason that it is almost impossible to be unbiased. For example, I am a private teacher, and I also teach in one of the best conservatories. Now if I say that it is better to study in a conservatory, I shall myself be very angry with myself for interfering with my own business, and my private pupils may leave me and come to the conservatory to study with me. If I say that it is better to study with a private teacher, the conservatory will be very angry and discharge me, and my conservatory pupils will then be obliged to come and study with me privately.

THE ETUDE

BACH FOR PIANO STUDENTS.

BY T. L. RUCKABY.

So you see that, whatever way I answer, I am bound to get into trouble either with myself or the conservatory. When I was in college, the president in his psychology class used to make frequent use of a very old story in illustration of mental indecision. It was of the mule that stood half way between two hay stacks, and starved to death trying to make up his mind as to what to eat from. If you wait to get this question settled, you may be in danger of losing your musical education in a somewhat similar manner.

But joking aside, it is well to consider the question, because it is asked very frequently. In the first place, you would better study the community in which you expect to work. Broadly considered, there are two vaguely divided classes in every city. The first group is said to be the musically uninformed class. Although by no means necessarily uninformed along other lines, they have little interest in the trend of musical affairs. They are unfamiliar with the distinguishing names of the day, with the possible exception of such names as Paderewski and Patti, and are absolutely devoid of reasonable conclusions on any musical matters. Such people are often much impressed by the fact that Miss G. Clif has been to the city and graduated at the conservatory. As to whether her musical education may have been of any value or not they have no way of determining, but merely assume it as a matter of course, especially if it has been obtained away from home.

The second class is made up of the musical connoisseurs, and people of considerable general culture. With such people the first question will not be, At what conservatory have you studied? but, With whom have you studied? If you have studied at a conservatory, they will ask—With whom at the conservatory? In this class, the person with whom you have studied will be the guarantee of the excellence of your study; with the other class, the fact that you have studied somewhere will generally suffice. (It may seem strange, but it is the more important in their eyes, even though you may have been able to avail yourself of infinitely better teaching at home.)

If you are going to pursue your course of study in your home city, and you are hesitating between conservatory and private instruction, I can only say, study your community and observe conditions among the people from whom you expect to draw your patronage, and govern your study accordingly.

Meanwhile the most important consideration of all is this: In the long run your success in procuring business will depend upon your own personality, and the eventual progress made by your pupils will depend on the fact that you have studied with Leschetizky, or at the Tonic-Dominant Conservatory in New York or Boston, will have been forgotten, and you will be rated entirely by your own standing in the community. Let us hope that your own influence will become such that students will consider that it will give them prestige to study with you. Of course when you first begin your teaching, borrowed lustre will be invaluable to you. But you should not rely on it too much nor too long. A certain amount of dignified and self-confident assumption, not affected and pretentious self-assertion, will do you more good than mere reference to superior authorities, no matter how great. Immediately take the ground that you are yourself an authority in that which you profess to teach. You will be perfectly right in this, if your training has been first-class, if you have profited by your instruction, if you have made yourself master or mistress (as the case may be) of your subject, and feel confident that you have the intelligence to impart to others and train them correctly. If you assume a suppliant attitude toward your people, they will rate you accordingly, and look upon it as an act of condescension on their part that they send their pupils to you. You should rather try to make them feel that they are fortunate to be able to find a place in your class, and that when they come to you they are in the best possible hands. Therefore study the methods of other teachers, along with their own; not alone music; observe in what way their manners are offensive, and strive to avoid it in your own work. Take note also of what makes them a success, and then try yourself to be perfectly natural, rather than to make conscientious, and above all take an interest in every one of your pupils, and do not forget that you must push yourself to the front. Try, however, to do it in a dignified way.

I love to see youthful artists strive for the new and unknown. Beethoven, who thus strove to his dying day, is a sublime pattern of human greatness in that respect; but in his time, as in our, the new was not new, and Haydn, too, are richly laden with fruit—Schumann,

A very much in earnest young man came to me recently for lessons and information. He wished to study Bach's compositions exclusively. When asked for a reason he said: "I attended the X-University last year, but could not qualify for the Conservatory because I had not done enough Bach." I intend going to the same institution next year and wish to prepare myself to pass the entrance examination, which requires a considerable knowledge of his compositions.

As we cannot add one cubit to our stature by taking thought, neither can we successfully possess ourselves of the benefits of the great Cantor's music by merely making up our minds to "wade in." The hands and fingers must have had considerable preparation along such lines as strength, independence, nimbleness and a few other qualities. This preparation my visitor did not seem to have had and so he left to think over a few suggestions that I had made.

The incident set me thinking on Bach's compositions generally. I have taught, and have given lessons, and have always used them, but never so much as at present. Further, I am beginning to introduce them much earlier in a pupil's progress than ever before. Bach wrote little that is really easy. Yet the great advantage that is being made in the acquirement of technique in even young children renders it possible to use many little pieces of Bach in much less time than was ever dreamed of twenty years ago.

Now, when we speak of Bach, the majority of musicians naturally think of his preludes and fugues, and of his masses. But, in point of fact, very few indeed of the forty-eight fugues are ever used and then only by the artist or advanced performer. His suites are never taken in their entirety, but only in part. His three-part "Inventions" are rarely if ever used, as they are as difficult as many of the fugues without being so interesting. The average teacher is unaware of the fact that there are quite a number of separate pieces published, which will give the necessary Bach discipline, and will at the same time do what the suites and fugues alone might not do, viz.: develop a taste and govern a liking for this wonderful music which ought to be played for the pleasure it gives rather than from a sense of duty.

PRESERVING CATALOGUES.

I will digress here to state that the really up-to-date teacher makes a study—a special study—of music catalogues. If any reader of these remarks has not yet taken up this branch of musical learning, let him delay no longer in doing so. The publishers will be glad to furnish the text books, and the knowledge gained will prove a very valuable asset in all future work. Besides being useful, it is quite an interesting pursuit to discover what composers and composers that no one seems to hear of; so many extracts from and arrangements of almost every conceivable composition for every kind of instrument, or instrument and voice, or both. Not the least important feature will be the discovery of numerous separate numbers from the catalogues that the average teacher and pupil only sees in large collections. I have sometimes had difficulty in persuading clerks in music stores to order certain compositions so positive they were that certain items were "not published separately." The catalogues of the leading publishers must not mention items that are not leaders—should be in the library of every teacher. There will be a much better chance of his getting what he wants if he knows exactly just where to go to get it.

There are many of the most interesting and useful pieces from the suites which may be had separately, such as those called "Bourrée," "Gavotte," "Loure," "Sarabande," "Gigue," "Air," and so on, up to the "Prelude," "Fantasia," "Toccata," "Quintette," "Presto," etc., from other sources, all edited by such eminent musicians as Saint-Saëns, Beethoven, Joseph Haydn, Franz Liszt, and others. Some may be had separately, but the whole collection can be purchased for twenty-five cents, and as they are used, then there is a little bit of the glory of Bach's work is lent to the student. Another set of Bach's work is entitled "Ten Easy Instructional Pieces," and is edited by Faelton. "Six Little Pieces" is the title

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THE EARLY STUDY OF BACH.

One would hardly think it necessary at the present time, when piano playing has reached such a high plane, to emphasize the necessity of the early and systematic study of Bach's piano music. The great musicians have acknowledged their indebtedness to it. In his "Rules," Schumann advises young musicians to make Bach their daily bread, and the same composer, in a letter speaking of the relation of German musicians to Bach, says: "They were all thoroughly familiar with Bach, and I myself make daily confession to that lofty spirit, aspiring to purify and strengthen myself through him." In spite of all this they are not used to the extent they deserve, and these few paragraphs of mine are offered as a slight addition to the already large (although none too large) amount of written matter relative to the great Cantor and all his works.

That any conservatory should place so much importance on Bach's compositions as the one mentioned at the beginning of this article is a healthy and encouraging sign. That all such institutions should pay a little more attention to Bach and a little less to graduation concertos and diamond medals is something to be devoutly wished. Some time ago an eminent singer, after prolonged study in Europe, and many distinctly artistic triumphs abroad, said to his teacher, "I have made much success in the strict deduction of the undercurrent in the faithful study of the classics—Bach and Handel—under the instruction of the eminent American teacher, Professor Paine—a most weighty consideration, indicating as it does the kind of teaching that can be had on this side of the Atlantic, in spots.

Personally, whatever of excellence there is in my own playing is due to such Bach study. I did as a student and have continued since to do, and I intend to stop here, but what Elbert Hubbard calls a "Discerning Woman," who reads over whatever I write, assures me that there is no excellence whatever in my playing! Well, then, all its shortcomings, whatever it lacks in brilliancy, clearness and intelligence, may truthfully be attributed to my neglect of Bach as a student, and my neglect of him since. The deduction is the same: students, if you wish to play well, study Bach; teachers, if you wish to do all your duty by your pupils, do not fail to give Bach like some people vote—early and often.

A HOME MUSICAL.

BY M. C. CARRINGTON.

To the average teacher no greater problem presents itself than that of interesting the older members of her students' families in any pupils save those well advanced in their studies. I have sometimes had difficulty in persuading clerks in music stores to order certain compositions so positive they were that certain items were "not published separately." The catalogues of the leading publishers must not mention items that are not leaders—should be in the library of every teacher. There will be a much better chance of his getting what he wants if he knows exactly just where to go to get it.

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IDEAS FOR CLUB WORKERS

Conducted by MRS. J. OLIVER
Free Secretary of National Federation
Women's Musical ClubsHOW WE FORMED OUR MUSIC CLUB.
(A Dialogue Recital)

BY ELLEN HOLLY.

(Theresa's Note.—Some months ago we published in *True Beauty* a recital in dialogue form which met with such immediate approval that we were pleased to provide the following manuscript describing a highly successful recital given prior to the publication of the article mentioned. The writer is a preetrical pianist who has won continued success by judicious means and much original invention. In this dialogue the dialogue is the club and the piano player is the club worker. The dialogue may be shortened or changed to suit the needs of a recital of young people. Children are born actors and their own sound desire to get into the act of young dialogues and plays. It will pay the club worker to adapt this to her work.)

Scene: A room in Helen's home. There is a small blackboard or chart of blank paper, some chalk or black crayon and a piano.

Characters.

Doris: Seven to eight years.

Curtis: Same age.

Helen: Eight or nine.

Mary: The oldest child present.

She has her right arm done up in a sling.

Nelson: Boy about ten or twelve years.

Curtis: Same age or a little older.

Joseph: Older boy, who enters, later when called.

Curtis: Then let's begin to-day and see if we really can form a music-club.

Doris: May I join?

Curtis: Why of course not! You're too little—and you don't know anything about music.

Doris: (Impetuously.) You are very much mistaken, Curtis Alexander! I've taken music lessons a year, and I know a lot about music!

Curtis: Yes she does, Curtis; she has a book of duets and she can play either the first or the second part.

Curtis: (Bowing as if apologizing.) Oh—

Doris: I didn't know that. We must be delighted to have you join our music-club.

Mary: We ought to decide just what is necessary in order to be eligible to this club.

Nelson: What's eligible, Nelson?

Nelson: Why, eligible is—why, it is to write so any one can read it, don't you know.

Doris: Oh, no, no, it isn't that at all. You are thinking of another word, boy.

Nelson: What does it mean then?

Curtis: Eligible means—you tell them what it means.

Mary: To be eligible, a club is to be fitted for it, to be able to do what is required of a member. Now suppose the decide that to be eligible for this club one must be able to sing or to play or to tell some interesting and instructive fact about music.

Curtis: That's about it—don't you say so, Nelson?

Helen: Yes, I think that's it—and let's have Mary be the judge and try all of us here to-day to see if we may be members.

Nelson: That will be fun. I know some one here who can sing.

Doris: Who?

Nelson: Curtis.

Curtis: Oh pshaw! You don't want me to sing. Anyway I can't, because Mary has hurt her hand and can't play my accompaniment, and there is no one else here who can.

Mary: Dear me! I wish I had been both hands in good order. Don't you want to join, Ardis?

Doris: But do you know anything about music Ardis?

Ardis: Well, I've only taken a few lessons and of course I can't play a big piece; but I do know quite a good deal.

Mary: Tell us what you know, Ardis.

Ardis: Well, I know how to play a little song my teacher sings—and in several different keys, and I'm learning how to make my fingers sing—and oh, I know a musical concordium. Want to hear it?

Helen: Yes indeed: ask it and we'll all try to guess it.

Ardis: What grows shorter every time something is added to it.

(Silence.)

Helen: (Rising.) "What grows shorter every time something is added to it?"

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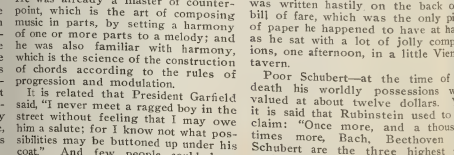
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BY E. R. WENTWORTH LAYTON.

STRICT with both feet on pedals. Do not sway your body from side to side as you play, like a ship in a storm at sea. Do not sit unnecessarily stiff, but sit gracefully and comfortably. This easy appearance and action will have a restful, pleasing effect on the audience and put them in a thoroughly sympathetic and receptive mood—conducting to the pleasure and profit alike of both listeners and artist.

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Excellent results will be obtained by varying as much as possible the variety of compositions studied. The antiquated method of having a pupil wade through a volume of Clementi sonatas without variation or change will not serve this day and generation. Therefore, let a Bach number be followed by a Mendelssohn, a Beethoven, a Chopin, a Mozart or by a thoroughly modern number. Do not fail to give an occasional composition of merit from the present-day Russian, German, Polish, Norwegian, French, English and American composers.

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CLASSICAL MUSIC.

The taste for classical music, as for certain kinds of cheese, is with some persons an instinctive, with others an acquired taste. Some persons appear to be born with the ability to spell correctly, others painfully acquire that ability by dint of unremitting application to the pages of the unabridged.

There is such a thing as learning to like classical music, even to prefer it in the long run to the other kind that is stigmatized as popular. "We first endure, then they, then embrace." It is not without reason that merely because music is popular it is not therefore necessarily bad. It is more likely to be popular because in certain respects it is good. Popular music has melody—it has rhythm—it has simplicity. It is easy to remember and easy to quote. Schoolgirls can play it without doing serious violence to the integrity of the musical score or the main intention of the composer. In listening to popular music little or no effort on the part of the listener is required. To give oneself up to the unrestrained enjoyment of music of this kind is easy as legitimate recreation as to read a light novel or witness a comedy. The music that is easy to perform and easy to remember has and holds its place.

Perhaps the persons who take an unqualified delight in the felicity of Victor Herbert do not realize that the music they are listening to, or Strauss's music of Ritz's "Carmen" or Skraus's "Blue Danube" waltz, differs but slightly in degree and kind from certain musical compositions approved and accepted as classics.

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BY A. SELWYN GARETT.

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So the teacher must lead by the hand, and the student must follow.

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